

# NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XVIII., No. 456.

NEW YORK: SATURDAY, SEPTEMBER 24, 1887.

PRICE TEN CENTS.

## NYM CRINKLE'S FEUILLETON

Mrs. Langtry as Lena Despard in *As in a Looking Glass*—Cleverness Doesn't Redeem a Disagreeable Character—An Unsavory Woman—A Theory as to the Vogue of Cheap Stories—Where the Lily Excels and Where She Falls—The Ingenuity of The Great Pink Pearl—A Child Who Can be Artistic Without Being Precocious.

F. C. Phillips' book, "*As in a Looking Glass*," is one of the most popular novels of the year. It would be difficult to tell why it is popular. It is not specially fresh in its theme or brilliant in its treatment, but it has been devoured with avidity. For that reason, I suppose, Mrs. Langtry seized upon it for a play, and a rather bad play has been made of it. Its production on Monday night by that actress at the Fifth Avenue Theatre left, I think, in spite of some merits in the acting and a good deal of expense in the mounting, a general impression of failure.

First and foremost came the old fact again—that no amount of mere cleverness in acting will redeem a disagreeable character with an audience. And it is undeniable that Mrs. Langtry does some of the best work of her professional career in this drama, for her role of Lena Despard lies safely within the range of her social knowledge and her dramatic ability.

But it is not a character for which the audience can have any sympathy.

You are to understand that Lena Despard is the mistress of a dissolute and rather craven gambler, one Captain Jack Fortinbras, in whose chambers we discover her, drinking champagne, smoking cigarettes and hatching a plot by which she and her paramour may marry themselves off to wealthy mates and replenish their exchequer. As she is a bold, brilliant and handsome woman, she proposes to plunge into society to accomplish her purpose, and she does not hesitate, while quaffing her champagne in the approved demi-monde style, to exhibit her heartlessness and her sordidness.

In a word, the prologue is the scheme of two unscrupulous adventurers who are out of cash to assist each other in marrying funds, and the play which follows shows the somewhat tattered story that to accomplish this purpose a mercenary woman will not hesitate to break hearts; and presents the well-worn but never quite orthodox moral, that in the attempt the woman will break her own heart and will be forgiven if she will only die.

Lena Despard, it will therefore be acknowledged by purists, is not a savory sort of woman, and I doubt very much that Mrs. Langtry would have played the role ten years ago, even had the book been as popular then as it is now.

You see how the professional atmosphere affects the judgment. Mrs. Langtry has learned to look for the vogue of a play and not for its virtue.

Perhaps, too, we may now see why a certain order of light literature such as "*She*" and "*As in a Looking Glass*" obtain such sales. There are said to be thirty-five thousand actors in the United States, and there are certainly quite double as many people who want to be actors. If we add thirty-five thousand people who want to write plays and do not want to be actors, and cannot invent plots, we have a total of nearly 250,000 persons who seize upon every sensational book, regardless of its literary merits, and solely with the idea of its theatrical possibilities.

This ought to go a good ways in explanation of the vogue of cheap stories. Every actor-playwright, amateur-newspaper man and manager is looking for plots and situations.

This is the explanation of Mrs. Langtry's play. It is the adaptation of a current piece of fiction that is not worthy of the labor that the stage has bestowed upon it, and no amount of labor bestowed upon it can make its theme a worthy one, or its characters acceptable to good taste.

The old belief that a dramatist possesses a special gift appears to be dying out—perhaps I should say, crowded out by a horde of semi-literary adapters. Any moderately intelligent school girl who knows no more of human nature than a Skye terrier knows of hygiene, or than Lillie Grubb knows of music, can fix a play nowadays. Every theatrical usher carries an original manuscript in his pocket; every stage carpenter is adapting a story.

*As in a Looking Glass* bears upon its face this mark of dramatic amateurishness. Its prolixity of language and its paucity of action, its devious movement and inadequate crises; its coming and going of people, and its entire absence of human sympathy, betray that ignorance of how to deal with audiences which the skillful and experienced playwright sooner or later outgrows.

The merit of the performance was furnished in Mrs. Langtry's portrayal of the cold-blooded, haughty, unscrupulous and self-possessed woman of society, who has no conscience, but plenty of good manners; who is witty but not tender; who is superb but entirely unworthy. Lena's scheme of aggrandizement is vexed by two occurrences. Captain Jack blackmails and threatens her continually, and she falls in love with a worthy young man who is ignorant of her career and character. We are thus presented with a woman who

she shines with easy dignity, and she can speak the "airy nothings," the biting badinage of the envious and hollow-hearted fashionable woman with all the iciness and aplomb and all the hypocritical sweetness of the best society, just as she can wear the plumes of vanity fair with a resplendence that will make every Vanity Fair pause.

But when she comes to give us the breaking heart; the throes of love, the paroxysms of passion, the tumult of anguish and the desolation of despair; when she has to infuse this statuesque figure with the mobility of passion and make dignity plastic—she steps from her pedestal, not upon it.

This is an exact reversal of the Clara Morris method. If you have ever seen that extraordinary woman you will have noticed that she sauntered almost listlessly through the comedy scenes. Elegance of demeanor or of utterance she could not command. She was almost

the pale repose" than her muscles take to the paroxysms of pain.

If I were to have my fancy carried out I should see Mrs. Langtry in a *Vere de Vere* role. As the typical Englishwoman with an inheritance of demeanor she would create a part. In the throes of a love she is incapable of feeling, and the pangs of a dissolution her high health disdains. She is only theatrical.

Mr. Barrymore, as a craven villain, made the victim of outraged lovers, is not good. His is not the temperament of submission nor the happy style of the sneak. He cannot make ruffianism in the presence of a woman delightful, and he cannot become a mop to wipe the stage with that patient facility that the part demands.

If I had been asked to search a role which Barrymore's peculiar temperament could not grasp, I should have selected Captain Jack.

It is wisely said on the house programmes

and the portrayal of it involve a kind of vulgarity that no amount of good acting or fine dressing will redeem.

Not for this, but for other reasons, enumerated above, *As in a Looking Glass* cannot in my opinion be called a good or even a successful play.

And the only satisfaction the audience had after it was over was from the people who came from the Casino and told them how much worse *The Marquis* was.

It is pleasant to be able to record the success of *The Great Pink Pearl* at the Lyceum Theatre. True enough, it is one of those plays that very little can be written about, for there is not a serious moment in it, and farces-comedies do not inspire criticism. But when three or four actors make pronounced hits there is something jolly in heralding it. It is all the more jolly if the hits are made by subordinates.

I suppose you know by this time that Etta Hawkins, who plays the part of a sewing maid in an English lodging-house in this piece, flamed out with a distinct talent on Tuesday night. If you haven't seen her, go and take a peep at her. I think you will agree with me that there is more admirable cussedness in her heels than in any of the young ones who have broken in on us of late. She quite captivated her observers with a reckless down-at-the-heel servant-galism that was bolsterously new.

*The Great Pink Pearl* is ingeniously funny, and Sothorn gives it a quiet humor that is irresistible. Then remember it has Lemoyne, and Herbert Kelcey, and the pretty Grace Henderson, and the new De Naucaosse in it. It is quite true the Naucaosse hasn't a great deal to do, and one wonders what it was she created in the role of the Princess aside from her wonderful Russian accent, which they tell me is entirely assumed. But she is good-looking and dresses sumptuously.

I really think *The Great Pink Pearl* will be a fixture, for it is honestly funny even when it is absurd.

But what caught my fancy, and I believe caught the kindly sympathy of everybody, was the comedietta that preceded the *Pink Pearl*, and which is a mere incident, called *Editha's Burglar*. This fresh and charming scrap, made from one of Mrs. Burnett's sketches, employs but three persons, one of whom is a child. But in its tender contrast, its *naïveté*, its portrayal of the innocence of a little girl in the presence of danger, and the effects of her beauty and childish charm upon a ruffian, it is unlike anything I have seen.

Miss Elsie Leslie, the miss who did the principal business, achieved one of those hits that are like a Spring day in November. It is a rare luxury to see a child who can be artistic without being precocious, who can in a word be as natural on the stage as off it, but who enters into all the illusion of the scene and gives us that most delightful of all pictures, a genuine, ingenuous, spontaneous baby.

No picture can be prettier than that of this child sitting wrapped in a robe in the big chair, while the burglar packs up the plate and carries on a conversation with her; and nothing can be more daintily new than the contrast of the thief with the innocent frankness of the little miss, or more genuinely in the comedy vein than his strange sensations at encountering this perplexing and unprecedented problem in the pursuit of his avocation.

I should advise every one who desires to see what can be done on the stage when it gets an original idea and knows how to use it, to go and enjoy this pretty fragment.

If you will remember, I was saying only last week how difficult it was for the stage to seize and handle the finer and sweeter demonstrative elements of life, and how it ran altogether to the shadows and morbid eccentricities of conduct. No sooner had I said it than along comes this apple-blossomed bit, as if to show me that the possibilities were there yet; and I declare that I feel like De Quincey, who, when he woke struggling and moaning from the hell of his opium dreams, found the sun streaming into his chamber and the sweet faces of his prattling little ones gathered 'round his bed with gladness.

NYM CRINKLE.

Mr. De Koven, the composer of "*The Begum*," which opera is to be produced at the Fifth Avenue Theatre in November, is in the city from Chicago arranging for the rehearsal of the opera.

Lithgow James, the baritone, has been engaged for the Jules Levy Concert Opera company which opens its season in this State on Oct. 10 under the management of Mass Edwards.



LILLIAN GRUBB.

starts by being abandoned and ruthlessly mercenary and who ends by being affectionate and pitiable.

The device of making her former paramour burst upon the scene at the moment when she is about to enjoy for the first time the experience of a real and worthy love, to tell her husband that she was formerly this paramour's mistress, is an old one. But in this case it is brutalized by the fact that Captain Jack is moved by no other motive than the ignoble one of gaining more money, or of revenge for not getting more.

Mrs. Langtry is called upon to do two entirely different kinds of work. She has to pass disguised from the association of gamblers to the salon of Sir Thomas Gage. She has to abandon the free-and-easy demeanor of Mrs. Robinson for the hauteur and elegance of Lena Despard. This is an easy task for her. In the conventional business of the drawing-room

prosaic and gave no intimation of her power in the daintier levels of by-play and humor. It was only when she came abreast of a great pathetic emotion that she rose head and shoulders in her anguish above everybody around her.

Mrs. Langtry's Pauline in *The Lady of Lyons* is one of her most acceptable performances, because there are no emotional heights to scale, and she is in personal charms and limitation of dramatic strength the Deschappelles of romanticism, whose position is a passive one, and whose sentimentalism is a mere foil for the bathos of Claude.

In the play of *As in a Looking Glass*, Mrs. Langtry has to die of poison. It may be said of her at once that she is not good at dying. Her robust charms, if not her robust talents, defy the mortuary simulation. Her imperial looks do not take any more kindly to the "heralds of

that he "accompanies" Mrs. Langtry instead of supporting her.

This is heaven's truth.

But I dare say if he is presented with a part that his strong impulses can get into, Mrs. Langtry will find herself supporting him—or, to use the manager's phrase, "accompanying" him.

There is one thing to be said about this story of *As in a Looking Glass* that should not be omitted, and it is this: It is shamelessly false in its postulate that a woman like Lena Despard could step from the gambling hell to the best society without detection and without a flutter, and assume the graces and the virtues of innocence and respectability so as to deceive the very elect who saw her only yesterday as the mistress of Captain Jack.

Fortunately for society its women have a sixth sense that puts this literary hypothesis to rout. The mere assumption of such a thing,



## At the Theatres.

## CASINO—THE MARQUIS.

Marie..... Bertha Ricci  
 Jacques..... Isabelle Urquhart  
 Lillian..... Sylvia Gerlach  
 Clorinde..... Rose Wilson  
 Marquis..... Lillian Grub  
 Prince de Noce..... Mark Smith  
 Prince de Soubise..... Courtice Pounds  
 La Grenade, Sergeant..... Max Freeman  
 Bailiff..... Arthur W. Tams  
 Notary..... Edgar Smith  
 Briole..... James T. Powers

People had well nigh forgotten what a Casino first-night was like during Erminie's prodigious run, but Monday evening brought every feature once more freshly to the front. There were in the stalls the usual battalions of dress-coated men who went through the opera-glass manual whenever a pretty face and form were visible on the stage (which was most of the time), the customary crowd of fashionably attired women in the boxes and a mighty mob of interested standees who obliterated the marginal geography of the aisles, and made getting in and out as problematical as the polar passage.

The audience were rewarded for their presence at the metropolitan premiere of *The Marquis* by a production that, viewed in its entirety, afforded ample opportunity for enjoyment. There was a feast for the eye in the sumptuous costumes of the Louis Quinze period, the striking beauty and grace of the trio of women who played Marie, Marie and Marion, and the opulent charms of the well-drilled, artistically grouped chorus. The Marquis did not offer any chance for the achievement of distinct hits by any of the principals, for the characters are evenly balanced, and there is none that overshadows the rest. For this reason the representation enjoys a smoothness consistent with artistic and harmonious principles. It will not duplicate the popularity of its phenomenal predecessor, but it is certain to receive the support of Casino visitors for the four months that it is designed to abide there. The score by P. Lacombe is neither strikingly original nor particularly pretentious. It is graceful, vivacious and frequently melodious. While it lacks the irresistible spirit and sparkle of the famous opera bouffes that flourished not so many years ago it still possesses in a considerable degree the best characteristics of the French school, which just now afford relief and gratification after long sufferance of the tame products in the monotonous modern comic opera held. There is a delicious trio sung by the pretty heroines; a splendid waltz-movement trio for baritone, soprano and contralto; a charming love ballad for the tenor; a truly opera-bouffish snuff-and-sneeze chorus by gallants of the period; the inevitable topical song, and two or three concerted pieces and choruses of more than average merit. Many of the numbers found instant favor, and were encored again and again. The mingled daintiness and sprightliness of the music will assure its favorable reception. On the opening night, because of the nervousness of the principals and the occasional inadequacy of the conductor in preserving harmony between the vocal and instrumental forces, there was some raggedness in the rendition, but for the most part it was marvellously smooth for a first representation, and notably illustrated the discipline and excellence in direction conspicuous at the Casino.

The book by Delacour was "Englied," as they say, by Robert Recca. He has managed to invest the dialogue with much of the loquacity for which his burlesques are more or less noted. But he has not succeeded in robbing the story of its romantic and lively interest. It deals with the fortunes of three pretty girls—named respectively Marie, Marie and Marion—who meet aboard a diligence on the way to Paris. They make a compact to meet in five years at the Cadran Bleu inn. A change of scene is all that indicates this lapse, the unit of time not being thought worthy of consideration. The girls meet; Marion is found to have inherited the inn and is about to marry La Ramee, a supposed private in the Horse Guards. Marie has been thrifty and is no less a personage than the Countess Du Barry, Louis' celebrated favorite, whose memoirs showed her to be the most versatile capivator and gay coquette of her time. The mere catalogue of her affairs with prelates, peers and celebrities of the licentious French court fill a good-sized book. Marie has not done badly either, for she is the premiere danseuse of the Royal Opera House and the protegee of Prince de Soubise. The friends meet as agreed and consent to serve as Marion's bridesmaids, but La Ramee—who is really a Marquis masquerading as a private—gets out of the marital scrape into which he has unwarily fallen by getting himself arrested. Briole, the chef of the Cadran Bleu, who loves Marion himself, is overjoyed.

The second act takes us to the boudoir of Marie, the dancer. She is having a flirtation with the protean Marquis. Marion recognizes in him her recreant *fiancé*, La Ramee, but he denies the story. The King, hearing of Du Barry's visit to the Cadran Bleu, is angered. She has also numbered the Marquis among her admirers. The three women determine to avenge themselves. They force him to declare in writing before a notary his intention to marry Marion.

The third act is laid at Trianon, near Versailles, the Countess's residence. Briole has enlisted as a soldier. He deserts his post to see Marion, who loves him and promises to become his wife. Briole is about to be court-martialed, but Du Barry secures his pardon. The King consents to the marriage of Soubise and his dancer; the Countess resumes her sway over him, and the Marquis escapes punishment for his amatory sins by going to the war. The story, it will be seen, is very light and fanciful, but it is the sort of material out of which the best comic opera books are built. The lines are rather dull, however, and the efforts at fun run in the direction of mere silliness.

A number of excellent people appear in the cast. Bertha Ricci in the character of Marie was easily first. Her true, clean-cut vocalization and intelligent acting made the observer wish that there was more seen and heard of her in the piece. Miss Urquhart's voice is coarse in quality and lacking in flexibility, while her affections are decidedly unpleasant. She constantly pores in an artificial way and cannot act a little bit. Her manner is imperious rather than imperial, conveying the suggestion that her work is distasteful, and that she wishes everybody to know that her presence is a condescension. Miss Urquhart, nevertheless, is a regal creature, and if

she does little that pleases she at least is good to see. Lillian Grubb looked very lovely as Marion, and acted prettily. By contrast with Miss Ricci her singing was crude and inartistic. She possesses a lusty voice of considerable range, but she seems to know little of the art of using it agreeably or effectively. Miss Gerlach invested the little part of Clorinde with an expansive and all-pervasive smile.

Mr. Smith sang the music of the Marquis in a broad and breezy fashion, and was as dashing and debonair as the military Don Juan needs must be to win three such dainty hearts as those belonging to the three M's. Mr. Pounds, either because he was nervous or because his voice in wearing out, was foggy and feeble in Soubise. Neither as singer nor actor is Mr. Pounds suitable to opera comique. He is a Gilbert-and-Sullivan tenor essentially, and the gamut of his capacity was run in Nanki Poo. Mr. Freeman gave quite an elaborate picture of an explosive Sergeant, and Mr. Tams was amusing as the conventional opera bouffe Notary.

Mr. Powers must have a paragraph all to himself, because in the part of Briole he was so very, very bad. He cannot sing and his ideas of humor is of the street gamin order. There was an unmistakable flavor of Rats in everything he said and did. As an exponent of current slang, horseplay and the vulgarity of the curb in Mr. Hoyt's classic productions, Mr. Powers has been signally successful. That is his peculiar province, and he ought not to trespass outside of it. As a comic opera comedian he is a rank failure. For the new work he has attempted greater recommendations than a facility for grotesque mugging, a squeaky voice, a knack for juggling bottles and an artificial protuberance in the coat-tail region are desirable, if not necessary.

There is a showy march by some brilliantly attired women and a clever dance by four of the pretty inn waiters. Altogether the attractions of *The Marquis* should make its career as prosperous as the management desire.

## FIFTH AVENUE—AS IN A LOOKING GLASS.

Captain Jack Fortinbras..... Maurice Barrymore  
 Lord Udolpho Dayson..... Robert Hilliard  
 Count Paul Dromiroff..... Frederick A. Everitt  
 Sir Thomas Gage..... H. A. Weaver  
 Algernon Balfour..... Louis Calvert  
 Lady Damer..... Hattie Russell  
 Miss Beatrice Vyse..... Katharine Florence  
 Florence..... Lillian Florence  
 Lady Gage..... Rose Roberts  
 Felicie..... Nadage Doree  
 Lena Despard..... Mrs. Langtry

The experience of the New York stage during the last few years has shown us that pretty women sometimes rush in where angels—the dramatic sort—might fear to tread. Mrs. Langtry's latest venture with *As in a Looking Glass* adds only one more illustration of the fact. The piece has been the sensation of the season in London, where it has been known as an indifferent or distinctly bad melodrama, sustained entirely by the personal qualities of one clever actress, Mrs. Bernard Beere. It was reserved for Mrs. Langtry and her company to teach the New York public at the Fifth Avenue Theatre, on Monday, just how bad a popular "sensation" may become, under treatment admirably fitted to that end.

The title, at the outset, is a misnomer, against which *THE MIRROR* feels called on to protest in the name of the entire fraternity of reflective furniture. "As in a Looking Glass" suggests something at least of clearness and truth of reproduction, qualities conspicuously absent in the premises. "As through a glass darkly" would much better hit the case; for anything more vague, muddled, long-drawn, and illogical than the dramatist's method of unfolding his tale, it might be hard to imagine. He has presumed on a general public acquaintance with the novel on which his drama is based, while he has yet so altered and distorted his borrowed material as to make such previous knowledge rather a confusion and a snare than a guide. The story, as is pretty generally known, recounts the adventures of a "fast woman," Lena Despard, who, after acting for years as the mistress, confederate and stool-pigeon of a gambler and ruffian, Jack Fortinbras, "puts up a job," in the picturesque language of the slums, by which each of the precious partners is to make a wealthy match—he with the heiress Beatrice Vyse, and she with Algernon Balfour, having first succeeded, by a little straight lying, in breaking off Balfour's engagement with the heiress aforesaid. The plan works well so far as concerns Lena's marriage with Balfour, but falls as to the other part of the contract. The discontented Jack henceforth, in a sort of bad-penny-tense, chronically turns up in inopportune seasons, demanding hush-money, bullying and making things unpleasant generally, but is as persistently met and checked by his former employer, Dromiroff, a Russian spy and secret agent, who for some unaccountable reason has taken a violent fancy, half sentimental, half paternal, for the reprehensible Lena. In the last act he gets Jack handcuffed and dragged off by the police, but not before the baffled villain has had time to betray everything to Balfour, and Lena, in despair at being spurned by the husband she adores, dies by poison.

Malodorous and repulsive as is the theme, it clearly—thus succinctly stated—offers material for a strong and, so far forth, an acceptable melodrama. In the hands of the adapter it becomes disastrously bad, with all the faults so common to dramatic adaptations from popular fiction. All sorts of things which should have been clearly stated and developed are hinted at or left to the imagination, while all sorts of things and persons which have little or no business in the piece are left to fill up nearly four hours of confusion, ennui and dissatisfaction. A clever playwright might have seized in Lena's redemption through her one affection, the chance to offer a picture of morbid (psychologic) anatomy, which, however immoral or improbable, would be at least powerful and interesting. But the adapter has neither time nor skill for such exacting work, and the ex-cocotte and heartless adventuress of the first three or four acts becomes—between the fall and rise of an act-drop, a generous and loving wife, claiming—or supposed to claim—the pity and sympathy of a right-thinking audience. Like so many of its class, the play offers merely a patchwork of scattered scenes and personages and conventionally strong situations, culled almost at a venture from a popular story, without any of the directness, swiftness and logical coherence which should inform a true drama.

A piece so faulty could be saved from theatrical damnation only by the extraordinary merits of the actress. So far forth Mrs. Langtry and Beere are in the same boat,

only—to borrow the wit of Jerrold—with different sculls. As she advances in her career, Mrs. Langtry gains in ease and assurance, and a certain fluency in some of the minor details of stage business—that is all. Her performance of Lena Despard shows in as clear light, perhaps, as any of her less ambitious work, her inherent incapacity in stage art, her utter lack of dramatic imagination or feeling, and her primitive ignorance and weakness in delineative methods. Her work in the earlier acts was feeble, puerile and a trifle vulgar. In the heated action of the last scene she struggled to rise to the height of the situation by noise and gymnastic agitation, with the painful result of exciting her audience to a general titter. It is far from clear, on the showing of the piece, just what manner of woman the author meant Lena Despard to be; but whatever he meant, Mrs. Langtry clearly doesn't understand it, nor could delineate it if she did. In the spasmodic agony of her death scene she so exaggerated her imitation of the well-known Croizette-Bernhardt realism in similar scenes as to convert amusement into something like physical disgust.

It would be a thankless task to insist on the weakness of the supporting cast—a weakness which it is but charitable to ascribe, in some instances, to the debasing influences of the play. Barrymore made the brutality of his role almost unnecessarily crude and repulsive. In the last scenes he seemed to conceive of the reckless Jack as presumably three parts tipsy, as indeed he very well might have been. Robert Hilliard made a stuff and preachy Lord Adolphus, and L. Calvert a rather conventional Balfour. Frederick Everitt struggled with the priggish dullness of his part as the detective, Dromiroff, with but moderate success, and H. A. Weaver gave a neat though very slight sketch of senile and paralytic passion as the old Sir Thomas Gage.

The setting was admirably rich and tasteful, and Mrs. Langtry's dresses, in especial, of a gorgeousness which to the feminine appreciation might almost condone her dramatic shortcomings.

## LYCEUM THEATRE—THE GREAT PINK PEARL.

Prince Paul Peninkoff..... Herbert Kelcey  
 Count Serge Karonine..... E. F. Cotton  
 Anthony Sheen..... E. H. Sothen  
 Patrocio Gorman..... W. J. LeMoine  
 Valovitch..... Herbert Archer  
 George Lillipart..... Rowland Buckstone  
 Albert..... W. Davenport  
 Ivan..... Charles Rowland  
 Princess Peninkoff..... Mme. de Naucaze  
 Mary Turner..... Grace Henderson  
 Jessie..... Etta Hawkins  
 Mrs. Sharpes..... Violet Campbell

EDITHA'S BURGLAR..... E. H. Sothen  
 Bill Lewis..... Herbert Archer  
 Paul Benton..... Elsie Leslie

The regular season of the stock company at the Lyceum opened under the most auspicious circumstances on Tuesday evening, and with the most agreeable artistic results. The pretty theatre was crowded by a refined and discriminating audience which found much to approve and to applaud in the capita entertainment presented. The performance aside from its temporary interest was notable in that it introduced New Yorkers to a permanent organization which promises to become a leading factor in the dissemination of polite amusement. Manager Frohman has gathered together a corps of artists who excel in the representation of light comedy and the finer quality of frothy farce. They appear to be as capable of good work in this direction as the famous Wyndham company; they are unmistakably cleverer than the comedians at Daly's Theatre, and when they have had the benefits that come from practice and association; if they are provided with equally attractive pieces, we have not the least doubt that they will supersede their rivals in the favor of our play-goers. They were a revelation to the first-night audience. Manager Frohman has only to exercise that skill and judgment which we believe he possesses in a sufficient degree to place the Lyceum at the front before the season is over.

The performance began with the dramatization of one of Mrs. Burnett's sketches, entitled *Editha's Burglar*. It is a delightful *morceau*, in which childish innocence and rough paths are exquisitely blended. A burglar visits a house on plunder bent at midnight. A little nightgowned girl of nine comes in and surprises him in the act of gathering the plate. She prattles to him beside the fire, where he tucked her up cozily in a rug, giving him bits of advice and aid in return for certain favors that she exacts in behalf of her father. The rough thief discovers that the little one is his own girl, whom he has not seen since she was a baby, and was adopted by the man she thinks is her father. Discovered by the latter, he makes himself known and is allowed to embrace Editha before he goes. The situation is full of pathos—the burglar sacrificing the girl for the sake of her future; the girl fearlessly putting her arms about his neck, unconscious of the relationship between them. Little Elsie Leslie acted Editha with wonderful ability. There was no precocious parroting, no artificiality. It was a genuinely artistic portrayal, in which even the finer lights and shades were skillfully considered. Her work was a triumph and the audience rewarded her according to her deserts. Mr. Sothen as the burglar was very good, and Mr. Archer acted his small role neatly.

The Great Pink Pearl followed the sketch. It is a rattling, active farce, full of funny situations, and laughable, if absurd, complications. It never flags for want of incident, for a lively movement is maintained from first to last. The lines are terse and occasionally bright. The web of plot is spun of the slenderest material, but ingenious manipulation, aided by clever acting on the part of the Lyceum players, gives it continuity and a well-sustained comic interest.

A Russian princess wishes to secure a loan on a pink pearl of great value, which is an heirloom. A poor journalist and an adventurous Irish dynamiter and opera-singer, through a combination of circumstances, go to Paris in order to make a commission by negotiating the loan. The journalist personates an American millionaire, is suspected of amatory designs by the fierce husband of the Princess, and of being a Nihilist by the agents of the Russian police. He manages to escape trouble for a time by getting an English bailiff, who has followed him from London to collect a debt, arrested instead. The pearl has meantime disappeared, and this excites the Prince to renewed wrath, which falls upon the Princess and the journalist. Finally the pearl

is found to have been in the possession of the journalist's sweetheart—a pretty dressmaker—all the time. It is restored to its owner, mistakes are explained, and everything ends after the usual correct and orderly pattern.

As Shoen, the journalist, Mr. Sothen was excellent. He comes very close behind Wyndham in these parts, and, besides his engaging style, there is something unusually comic in his representation of the sufferings and dire perplexities always imposed upon the hero of a farce-comedy. Mr. LeMoine gave a Thackerayan portrait of the light-hearted Irish adventurer, Gorman, betraying a rare fund of humor in several of the scenes. Rowland Buckstone was capital as the bailiff, Mr. Kelcey handsome and pyrotechnical as the Prince. R. F. Cotton amusing as the sententious Russian Count, while a seven-footed British importation soared up toward the flies as a tremendously big servant from St. Petersburg.

Mme. de Naucaze, a tall, queenly woman, was imperiously beautiful as the Princess. She played the part with a perfect accent, which we believe is quite natural to her. Grace Henderson acted a minor character intelligently of course; Etta Hawkins, a clever girl, was good as a boisterous maid-of-all-work, when she did not overdo it.

The setting was perfect so far as the scenery and appointments were concerned. There is little likelihood that such a glossier as *The Great Pink Pearl* will wear long. But it's an amusing and clever trifle, well-worth seeing, and it inaugurates what we hope will be a succession of first-class farcical comedy productions by the most promising company devoted to this class of work that we have seen.

## ACADEMY OF MUSIC—A DARK SECRET.

James Norton..... Harry Ashton  
 Jonas Norton..... Joseph L. Mason  
 Stephen, son of Jonas..... Hudson Liston  
 Martin Brooks, of Oxford University..... Frank Lane  
 Nat. Dixon..... Charles Cummings  
 Jim Slim..... John E. Hynes  
 Mr. Arthur Loates, James Norton's Solicitor..... George Backus  
 Mr. Cecil Rayner, Jonas Norton's Solicitor..... Clarence Heritage  
 Oarsman, on a visit to England, George H. Hoemer  
 May Joyce..... Dora Goldthwaite  
 Nellie, James Norton's daughter..... Virginia Nelson  
 Emilie D'Esterre, a Governess..... Gabrielle Du Sauld  
 Beattie Dickson, a Gypsy Girl..... May Nugent

A tremendous crowd thronged the Academy of Music on Monday night to pass judgment upon *A Dark Secret*, an English melodrama that has undergone tinkering at the hands of C. B. Jefferson. As to the play, they were disappointed; as to the scenic effects, they were more than delighted—they went into ecstasies. From a literary point of view, the piece is rubbish. In plot it is trite and conventional, and calls for a very light skimming. James Norton dies suddenly, and leaves his only child, Nellie, to the guardianship of his brother Jonas, who proves to be a rascally old fellow. Failing to secure her hand and money for his son Stephen, a vulgar young man, the two plot her death, aided by Emilie D'Esterre (known as Mme. La Fontaine), a French governess, who, for some reason, is steeped in venom against the girl. After passing through many dangers, including poison in the cup—drunk off in mistake by the amiable French governess—Nellie is finally rescued and the villains brought to book. In the unravelling of the story there are horrors upon horrors, including a death by heart disease, a supposed suicide that turns out to be a murder, a writhing, ghastly death by poison, and an attempt at murder by drowning. The stage management was admirable—no hitch during the whole performance. For this the Jeffersons, *per se*, deserve much credit. The elder spent last Sunday in rehearsing the company. It is a long time since such fine scenery—not here considering the water effects—has been seen in the venerable Academy.

The first two acts passed off without much event. The audience was holding its breath for the Henley race-course, the great scene of the third act. They were not disappointed. It was a scene to be remembered. Crowds swarmed about the banks of the course; a steam-launch darted hither and thither; merry shouts arose; acrobats (the Herbert Brothers) displayed their agility, scullers plied their oars, and there were all the concomitants of a boat-race. The scene was truly a triumph of art counterfeiting nature. The rippling of the water was as natural as might be seen on the Harlem. When George Hoemer and his boat hove in sight as winner of the race, the applause was deafening and long-continued. In the next act came the climax, the waterway with the old Henley Church in the distance. This was a moonlit scene, and its pastoral naturalness held the mind and eye in pleasant, sensuous thrall. A boat freighted with swains and lasses engaged in tuneful song glided in and out of sight. Swans dipped gracefully about, speeding swiftly and timidly out of the way of the launches and other craft. In the distance was the old church with its windows in illumination. After the eve had feasted upon these sights, the shadows of villainy fell upon the scene. A shrieking woman was cast into the waters, and after a painful interval of a few seconds the hero came into sight and plunged in to the rescue. This was none of your plunges into property waves, but an out-and-out header, the diver disappearing in a genuine splash. The rescue was the cue for the final curtain, but the audience didn't know it and remained seated. At last it dawned upon them that they'd had their full money's worth, and they slowly departed. It will be noticed that in this screed more attention is paid to the scenery and other effects than to the acting. Messrs. Jefferson, Taylor and Nugent—who have taken so much water in this production—are to blame. They have given most of their attention to the same. En passant: If *The Secret* has a long run there will be more or less demand for rheumatic remedies among the company.

Of the acting, Joseph L. Mason played the villain Allen Norton cringingly and malignantly, and therefore effectively. His son, the comic villain Jonas, was rather tiresome in the hands of Hudson Liston. He was not suited to the part; he had taken it at short notice. Frank Lane was mainly as the hero, Martin Brooke; but the part had little prominence. However, he had some recompense in the great dive act in the last scene, when he was recalled in his rubber undergarments. George Backus had but little to do as Arthur Loates, solicitor; but wherever he had an effective line it was well delivered. His was one of the voices that could be heard throughout the house. Clarence

Heritage's part, Cecil Rayner, was short-lived—cut off in the first act; but he appeared to advantage. John E. Hynes did a neat and natural bit as Jim Slim. As May Joyce, Dora Goldthwaite helped to compound villainy; but the part was beneath her abilities. She displayed some very fine gowns. Virginia Nelson filled the requirements as the persecuted Nellie. Gabrielle du Sauld played the vengeful governess admirably. In the death scene, when she realizes that she is hoist by her own petard, the poison-cup, she almost froze the blood of the beholders. Mary Nugent made the small part of a startled, furtive gypsy woman stand out prominently by the quiet force of her acting and a good dialect. In the opinion of many she did the best all-round acting of the female cast.

The Academy of Music is now fairly launched as a great big combination house.

## WINDSOR THEATRE—TWO ROADS.

Allen Van Dorne..... James Carden  
 Mad Peter..... W. S. St. Clair  
 Arthur Garner..... Malcolm Bradley  
 William Wolf..... E. Murray Day  
 Jerome Madden..... Evan Peronet  
 Herbert Reardon, M. D..... Will H. Mayo  
 Billy Beck..... Bella Stokes  
 Jessie Van Dorne..... Joey Sutherland  
 Susan Buck..... Marston Leigh  
 Alice Van Dorne.....

A small sprinkling of first-nighters were interspersed among an East-side audience that well filled the Windsor on Monday night. The attraction was the first production of *Two Roads*, a drama in four acts, and announced on the bill as "founded on an episode of New York which occurred twenty years ago." The incidents of the play recite the old, old story of a man's perfidy to man and man's inhumanity to woman. They follow the lives of a wedded but unpaired pair, whose marriage was the result of circumstances, caused by the impetuosity of the man and an insane desire on the part of the woman's parents to marry her into an aristocratic family. The unhappy union is found to be blessed with a girl seven years of age when the story opens. The usual designing and villainous lover then appears on the scene and captivates the susceptible and neglected wife. The husband's suspicions are aroused, and after a failure to expose his wife's supposed dishonor, he hands his child to the guardianship of a friend and attempts to kill the object of his wrath. He is baffled in his purpose by the timely arrival of the villain, who makes the husband *hors de combat* and elopes with the wife. A lapse of ten years occurs before the next act. The child, who has been stolen from her guardian by gypsies, turns up as a flower-girl of unknown parentage. The father is found roaming the streets as a monomaniac in close proximity, but wholly unconscious of the existence of his daughter. The return of the guilty wife with her betrayer; the recognition of the daughter by the mother; the return of reason to the husband in time to save his child's honor; the repentant wife and flinty-hearted husband; a robbery prevented by the presence of the discarded wife; a shot from the villain, who is engaged in a robbery, aimed at the man so cruelly wronged, is received by the wife; the capture of the villain and his pal; a forgiving husband, sorrowing daughter and dying wife—move the story rapidly.

The dialogue throughout is fairly wrought and contains a number of good sentiments that won approbation from the auditors. The characters, in the main, are carefully drawn, and with efficient portrayal could be made to stand prominently out from the obscure background. There are also a few good situations that, properly handled, would prove effective. So much for the good of the piece. The reverse side shows it to be weak in construction, lacking in originality and probability of plot, and devoid of purpose. It contains too many long soliloquies and some objectionable language, the oath used by William Wolf in the second act being particularly noticeable. The miserable singing of some people behind the scenes in the same act, while the stage waits in gloomy stillness for several minutes, should be eliminated by the substitution of a good vocalist with only one verse of the song. Other improvements might be suggested if space permitted.

James Carden appeared as author and actor. He gave a conscientious and painstaking performance of the leading role. The villain was well done by W. S. St. Clair, whose facial expression was good. The rest of the male cast were exceedingly weak, and should be retired to obscurity. Marston Leigh was not effective as Alice Van Dorne. Her voice was unpleasant. Bella Stokes was entirely inadequate as Jessie Van Dorne, and scored a signal failure. Joey Sutherland looked pretty in a small part. The piece was creditably staged. Next week, Louie James and Marie Wainwright.

The several novelties on Monday night did not detract from the attendance at the Grand Opera House, where the well-established drama, *Lights of London*, was the attraction. The piece is now under the management of Charles B. Poore, who has equipped it with a strong cast and excellent scenery. Edna Carey plays Bess Marks with a good deal of power and feeling. She won the sympathy of the audience, along with an abundance of applause. Mason Mitchell's Harold, Horace Vinton's Clifford and L. J. Loring's Seth Preen were for the most part praiseworthy personations. Some of the minor roles were broadly burlesqued. The *Lights of London* will be succeeded at this theatre by another melodramatic illuminator, Harbor Lights, next week.

The People's was packed to the doors on Monday night by an exceptionally enthusiastic audience assembled to witness the familiar melodrama, *Hoodman Blind*. Frederic de Belleville gave a vigorous and manly performance of Jack Yeulett, the hero, while Viola Allen acted Nance and Jess with intelligence and power. The rest of the cast was good. Next week, *The Still Alarm*.

Held by the Enemy, which has been having a lucky engagement at the Star, will give place there next Monday night to Maurice Grau's latest French Opera company, of which good things are expected.

The tale with the noble underlying moral,



Dr. Jekyll and Mr. Hyde, is crowding the Madison Square every night. Mr. Mansfield's dual performance is very clever and his transformation trick never fails to create a sensation. The piece is not a pleasant one, but it is curious, at all events, and will doubtless continue to excite public interest until Monday week, when the regular season begins at this theatre.

The marvellous pneumatic railroad which draws everybody into its orbit is no more attractive than Dockstader's whole show, which pulls people in by the hundred every night. The Fall of New Babylon, the varied and excellent first part and all the other features are a source of unlimited amusement.

Circus in Town at the Bijou is about the worst of the season. The management tried hard to get another attraction to open Monday night, but did not succeed. The Troubadours, however, come to the rescue to-morrow (Friday) evening with their amusing farce, The Humming-Bird.

The Willy West, much to everybody's surprise, has lasted a second week at Harrigan's Park Theatre. The attendance is not good, but the show holds on with a pertinacity worthy of a better piece.

One Against Many comes off the stage of the Union Square next week, and Messrs. Robson and Crane begin an engagement with the production of Bronson Howard's new four-act comedy, The Henrietta.

Zozo began a second engagement in this city on Monday night, the scene of operations this time being the Third Avenue Theatre. The pretty girls, showy scenery and George H. Adams' laughable acting gave the large audience present abundant entertainment. Next week C. A. Gardner will appear in Karl at this theatre.

Bellman is in the fifth week of its prosperous career at Wallack's. The operetta is light and pretty, if somewhat contaminated by the prevalent fad for horseplay and slang.

A Hole in the Ground is a popular success. The Fourteenth Street Theatre is thronged by people who want to laugh without having to think, for Mr. Hoyt's latest skit indulges this desire to the utmost.

#### Francis Wilson's Peculiar Conduct.

The hostilities between the Aronsons at the Casino and Colonel McCaull, which have been for some time apparently suspended, have again broken out; and this time Francis Wilson, the comedian of the Casino company, is the cause of the unpleasantness. It will be remembered what trouble the managers of that house recently had with Wilson regarding terms for next season—a full account of which was published at the time in THE MIRROR. His latest move was, however, most unexpected, and one which has caused no little comment, not only in the profession, but among the public at large.

Some short time ago Sydney Rosenfeld constructed a comic opera on the basis of Frank R. Stockton's novel, "The Lady or the Tiger?" giving it the same title. The principal character was written especially for Francis Wilson. Wilson fell in love with his part the moment he saw it, and determined that he would create the character. Now, Wilson's present contract ends on the first of May. His new contract with the Casino will not take effect until the 10th of the succeeding September. It was distinctly understood that during this interim he was to go abroad to obtain rest which he said he much needed, and that he would not appear with any other manager. This matter was not placed in the contract, but was left to a verbal agreement. When, however, Mr. Wilson read The Lady or the Tiger? he was so much pleased with it that he immediately purchased a half interest in it. He then took it to Rudolph Aronson with the proposition that it should be produced at the Casino. The terms offered by Mr. Aronson were not satisfactory to Mr. Wilson, and the opera was taken by Rosenfeld to Colonel McCaull. Colonel McCaull was as much delighted with the work as was Wilson, and at once offered Rosenfeld ten per cent. of the gross receipts. Mr. Aronson was apprised of this offer, but refused to increase his bid. McCaull's proposition was then accepted and the agreement at once signed.

No sooner had this been done than the desire to play the part written for him became so great in Mr. Wilson's breast that he hastened to Colonel McCaull and offered his services, from the first of May next, to play the part during the time he had originally intended for a vacation. Wilson is quoted as saying, when asked if this was not virtually running in opposition to the Casino: "H'm, rather. But, then, I have ascertained in the course of a somewhat varied career that it is necessary for a man to look after himself in this world, and I have got to play that part in The Lady or the Tiger? or wear grey hair all the rest of my life." What the Aronsons will do in the matter is not yet decided. They were only advised of this state of affairs on Sunday, and Mr. Wilson left the city that day with the Ermeline company. It is possible that Mr. Wilson, when the time comes, will be enjoined from playing with the McCaull company.

Rudolph Aronson, in speaking of the matter to a representative of THE MIRROR, said that their relations with Mr. Wilson were very friendly; that they had done everything in their power for him, and they could not see why he should take the step he had. He also spoke of the encouragement offered him by Colonel McCaull, which he denominated as a breach of professional etiquette and one which would establish a bad precedent. Colonel McCaull was afterward seen. He placed the responsibility entirely upon Mr. Wilson's shoulders. "We shall play The Lady or the Tiger? on the 7th of next May at Wallack's," he said. "It will be our opening date with Messrs. Abbey, Schoffel and Grau. I have two separate contracts—one with Rosenfeld and Wilson as owners of the opera, for its production, and an individual contract with

Francis Wilson to appear in the principal character. The opera will be given on that date without fail. If Mr. Aronson secures an injunction restraining Wilson from appearing, I will have another comedian ready to step in and take his place. I should not go out of my way to seek a Casino singer and offer him a larger salary than he would be receiving there; but if they come to me and offer them selves, I should feel no compunction in taking them if I needed their services."

#### The Giddy Gusher.



There was never a woman but some time in her life wished she was an actress. She certainly does when she lands in New York now-a-days and meets a petticoated Custom House officer on the dock. One long howl goes up this Fall from persecuted passengers who have fallen into the merciless hands of the she-searcher. When our things were handled by men there was a respectful reluctance on their part about shaking out underwear and unrolling stockings. No man ever prodded bustles as these inhuman creatures have been doing lately. You ought to see how thwarted and malicious they look when some female, standing hedged in by trunks, proclaims she is "an actress." The magic word chafes her boxes in an instant, and through she goes, unchallenged. But, oh! how different with the every-day woman. She is the sufferer this time. The infuriated Customs female, with blood in her eye, pounces on the prey, and the indignities a lady is subjected to are not fit to be printed.

"If I had known what awaited me in New York," said a lady to me, "I would never have come back. Every thing in my trunks had to be pulled out, shaken, unfolded, rummaged. I am not a good packer. My English maid had loaded my trunks. I was alone here, and to save my life I could not get things back. Remonstrance seemed to incite them to further inhumanity. They searched my person in the rudest manner. I shall never forget that dreadful day on the dock, and as long as I live I shall use my best endeavors to keep women out of public office. They are totally unfit to have any authority."

In which view I coincide. The Gusher tries her level best to be a woman's friend, but it's mighty hard sometimes. They do get so outrageously puffed up, they are so supercilious when placed in any position of a little importance, and they are so envious and spiteful that life becomes a burden when one comes in contact with them. A lady buying some corsets in a Sixth Avenue store lately, whose husband is worth half a million, told me the girl made her feel very insignificant by her mode of treatment. She showed a variety of makes. Madame said she had purchased very nice ones there for \$5.

"It's not possible for a lady as stout as yourself to get a pair of corsets to fit well for that price. Here's a pair for \$12. If you will go as high as that, I can recommend them. I wear them myself."

Poor Mrs. Railroad Bond looked aghast. Here was a chit of a young woman, acting as sales clerk at a corset counter, wearing twelve-dollar corsets.

"What sort of salaries do they get, Miss Gusher?" asked she. "Ten dollars a week, the best of 'em," said I.

"Well, it's wonderful how they do it. They beat the ballet girls for living at the rate of \$50 a week off \$15."

Mrs. Bond, in a crushed state, bought the five dollar corsets and came away, determined not to deal with so fine and expensively dressed a lady hereafter.

Wait till next Summer when I get back from Europe; there will be one Custom House female downed. When that official invites the Gusher to disrobe, it will be done in the same spirit with which a man takes off his coat for a fight. I shan't wait to injure my clothes, but once out of 'em I can promise Mary Ann as lively a round as she ever took. I'll wager she won't be able to see a barn, let alone a dutiable pair of gloves, in a fortnight. Whoever has the training of the inspectresses of Customs in hand for the port of New York should immediately hold a convention of those old hens, and inform them of the limit, if there is one, to their authority, for, from all accounts, they are greatly exceeding it at present.

Well, here's another case of matrimonial infelicity for foolish American women to contemplate. Emily Schomberg went through the Yankee woods to pick up a crooked English stick, after all. I went to Europe some years ago in the same steamer with the handsome Philadelphia woman, and she was seemingly the last person to commit the folly of the marriage she made, and which has resulted so disastrously, and been made so public by the Hughes-Hallett scandal.

One of the richest and best of the Quaker City business men was pressing his suit on that same voyage, but the fair Emily was reserving herself and fortune for an English scandal. Perhaps to-day she is thinking how much better she would be off had she listened to an American lover.

year, and then they sailed away. I had known Cornelia, as the young woman was named, for many a year. She was full forty. She was one of those colorless ash blondes that in their extreme youth never amounted to much. She had been through a course of dentistry and come out finished, upper and under set. So much furniture in her pulpit made her remarks rather difficult to understand; but she assured me "she should not be changed by chancy fortune hunter." And she came back in six months with the sorriest specimen of a sick Frenchman I ever saw. He was a diluted Caporal, twenty-five years old, and the most palpable farce possible.

Poor Cornelia! Advice was thrown away upon her. It was in vain to tell her she was old, unattractive, positively ugly; that she was being courted for her money. She would not listen to it. Her Adolph was a noble, a Count. Ordinary American men could not recognize her merit, and a great soul like that of a Count had more penetration.

Cornelia married him. In Milan, on their bridal tour, he was discovered to have been a courier for a Boston family travelling the year before. Then the trouble began. During the first months of marriage he got control of his wife's property and made for his mother-in-law's. The two demented women wandered about Europe plucked by this foreigner till this Summer, when they returned with a few thousands out of the wreck of the vast fortune they had five years ago. Cornelia has been beaten black and blue, insulted, neglected and maltreated. She couldn't have picked up a bigger scoundrel if she had married one of the Whyo gang in New York, and she draws a sort of comfort in describing the woes of a dozen American women she has met on the Continent leading precisely the life she did with foreign tyrants they married in preference to honest, plain men of the United States persuasion.

The present crop of young girls seem all to have their eyes on foreign marriages. It would be a noble work for the Yankee wives of French and English noblemen (?) to send on their experiences to some American journal for publication. The sad stories, so much alike in the dark shades would the pictures be, that their contemplation might deter the commission of some of these fatal marriages that result like Cornelia Case's and Emily Schomberg's, in financial ruin, in awful scandal and wholesale misery.

I have forgiven the compositor who tackled my words, "Institution for the protection of orphan children," and turned them out, "Institution for the production of awful children;" but I want to object to the lad who made me say last week that the hero of Luska's novel "discouraged his own crime." I wrote "discovered his own crime." It's the usual thing on the stage to discourse of one's iniquity; it's quite another and more dramatic thing for a man, believing himself an innocent being, to discover he is a murderer. And that was the situation I thought Mr. Mansfield, so successful in those psychological studies, could make another startling play of.

Oh, what a week this has been for the dramatic critics! So much to see and so much to say. You want to send a dressmaker to the Fifth Avenue, for Langtry's toilettes are the best things in the play. You should send a carpenter over to the Academy to report the mechanical effects of A Dark Secret. Have you heard that the damsel chucked into the tank has to stay under water so long that she was a tube to breathe through? This combining the womanish business with acting is a new wrinkle. Certainly a dead man ought to do the report of the Arabian Nights. If he can't hear the words he'll have a much better opinion of the performance. And if Bloomingdale will lend you a patient, by all means send him to the Bijou. Some men are born bad actors, some men achieve bad acting, but it looks as if Mackay had bad parts thrust upon him. Every time I've seen him of late he has been struggling to galvanize a corpse. And the worst case he has ever tackled is in that Circus in Town. No one but a lunatic could tell much about that idiosyncrasy of a play I'm waiting with hopeful patience to see if Bronson Howard has treated my dear boys, Robson and Crane, as if they were in Sara toga or only met by chance. There's quite a difference, I can assure you.

Do you ever feel something unpleasant in the atmosphere that takes every breath out of your sails? You feel conscious that the sun ought to shine since there are no clouds, and yet an indefinable misery sits on your soul and raises a blue cotton umbrella that shuts out every glimpse of heaven. That's my condition this morning and the less I write under the circumstances the better it will be for me.

#### Professional Doings.

—J. C. Edson has signed with Dominick Murray for heavies.

—Branch O'Brien has a fourth interest in the present tour of May Blossom.

—The fine performance of Rome Under Nero was given at Cincinnati 17.

—Dion Boucicault seems to have lost his grip as an attraction in San Francisco.

—Mrs. J. W. Randolph (Millie Tournour) recently presented her husband with a boy.

—A. R. Waterman is booking time for the Bartram-Burbridge company in A Night Off.

—The Lewis Opera House at Ottumwa, Iowa, was totally destroyed by fire on Monday.

—Marion Elmore has joined the company playing A Run of Luck at the Boston Theatre.

—L. W. Hoffman has succeeded P. A. Paulsrafft in the business management of Louise Litta.

—Fair dates, week of Oct. 10, are open at Huntsville, Ala., where a large business is guaranteed.

—Mary A. Penfield, last season with E. A. McDowell's company, is disengaged for light comedy.

—Lillian Lewis denies that she will be the next lessee of the Grand Opera House, New Orleans.

—Irene Hernandez left Hoyt's Hole in the Ground on Tuesday to join Metastay's We, Us & Co.

—Gus Reynolds has been engaged by J. M. Hill to support James Connor Roach in Dan Darcy.

—In Chip of the Old Block Max guerite Fish appears to be receiving the bulk of the good notices.

—Frank Mayo opened in Nordeck at the Bush Street Theatre, San Francisco, on Monday night to fine business.

—The Three Corners Comedy company is in active rehearsal and will open in Philadelphia in October.

—During this season Lillian Lewis will appear for two weeks in New Orleans and for three weeks in New York City.

—The romantic four-act drama, Bel Demonio, by the late John Brougham, is for sale. Joseph S. Michael, Room 106, Temple Court, this city, is in possession of the MS.

—George Dickson, who has been with Robson and Crane for the past three seasons, is open for an engagement.

—H. R. Jacobs is about to change the name of the Arch Street Opera House, Philadelphia, to the Coast Central Theatre.

—Two Old Cronies has become a solid success in the farce-comedy line. Its success was instantaneous and bids fair to endure.

—Good dates are open at the Opera House, Dubois, Pa. Manager C. B. Aronson offers certainities for acceptable holiday attractions.

—As the star in Casper the Yodler, Charles T. Ellis has thus far exceeded the most sanguine anticipations of his manager, F. F. Proctor.

—Louise Aronson has had success as the Widow O'Brien in Fun on the Histo, that it has taken a permanent and prominent place in her repertoire.

—Nat Goodwin opened his season to a packed house at Macaulay's Theatre, Louisville. The bill was Turned Up and Lead Me Five Shillings.

—The Casino Ermeline is a success at the Globe Theatre, Boston. All appearances indicate a big fortnight's run. Kitty Cheatham is with the company.

—Williams Hall, Fayetteville, N.C., is open for dates. It seats 600; population 7,000. Will rent or share. The Fayetteville Independent Light Infantry are the lessees.

—The Folmar Opera House at Troy, Ala., is just completed. It seats 850, and is well equipped. Troy is happy to Montgomery and Kufala, Ala., and Columbus, Ga.

—Manager Gardner Rand, of Rand's Opera House, Troy, N.Y., wants the best travelling attractions for the following holidays: Nov. 24, Dec. 26, Jan. 2 and March 17.

—For the October Exposition in Kansas City Manager Gordon F. Craig has secured the pyrotechnic display illustrating the naval engagement between the Monitor and Merrimack.

—The new Grand Opera House, Buffalo, under the management of Colonel T. E. Snellbaker, opened in a blaze of glory on Monday night. Lillian Oicott in Theodora was the attraction.

—The Grass Widow, with C. T. Parsloe as a feature of the cast, was well received at the Columbia Theatre, Chicago, on Monday night. The event marked Mr. Parsloe's return to the stage.

—The Red Lash opened at the Boston Museum on Monday night to a large house. Annie Clarke was warmly received on her reappearance at the theatre with which she has been so long associated.

—Blanche Seymour has been playing the leading role, Iry Magee, in The Kindergarten during the illness of Miss Conway. She was called upon at a few hours' notice and played the part in a flawless manner.

—New England newspapers have been flaming with full-page advertisements announcing the coming of Elsie Kessler. A. L. Erlanger has been doing the advance work with his usual enterprise and activity.

—At the close of this year Willard Spencer, the author, will assume the control of the Little Theatre, New York, and will be new scenery and new costumes. Mr. Spencer is now booking for next season.

—The Grand Opera House, Milwaukee, has been newly fitted up, and is now in fine shape for bookings. E. G. Kudolf is the manager, to whom correspondence should be addressed. A good attraction is wanted for Sunday, Sept. 25.

—In accordance with announcement long ago made, the new Hennepe Avenue Theatre, Minneapolis, was opened by the Booth-Barrett combination on Monday night, Sept. 19. The play was Julius Caesar, and there was a fashionable jam.

—G. H. Hamilton, manager, writes that the Knight of Labor company is doing well on the road. "We are not disbanded," he says, "but will live to fill all our dates. We have made some changes in the route and are now doing week stands."

—Katie Putnam's season opens in Chicago on Oct. 3. Her company comprises Lettie Allen, Neely Strickland, Harry Warren, F. D. Montague, Bert Clark, L. C. Glasford, Sr., R. C. Edwards, H. B. Emery, manager; Matt L. Berry, business manager.

—Hunt's Hotel and Restaurant, Cincinnati, is run on the American and European plans. Those choosing the former are welcome to the hotel at all hours without extra charge. The hotel is on Vine street, between Fourth and Fifth, and convenient to the theatres.

—W. J. Shaw's organization, known as the American Co-operative Dramatic Association, made up of a number of Cincinnati business men, has abandoned the amusement field, the stockholders having been mulcted to the extent of double the amount of their stock.

—On Sept. 26 the Criterion Opera company, under the management of Aborn and Walters, opens the regular season of the New Grand Opera House at Columbus, O. These managers are also negotiating for the opening of Whitney's New Grand Opera House in Detroit.

—In addressing the Howard Opera House, Malone, N.Y., the firm name of the managers, Ferguson and Meritt, should be added. The house does not belong to any circuit, and ten theatre companies are not played. The managers have flattering testimonials from many leading stars.

—Jennie Kimball is working over Mam's-El's into more of a musical comedy. Newton Chissell, so long with Almee, is conducting the rehearsals. The company comprises Kate Foley, Mlle. Ouillette, Rose Chesnut, Harry C. Clarke, John Marble, Clement St. Martin, Arthur Moulton and the Primrose Quartette. The rehearsals give promise of a fine performance.

—The reopening of the Grand Opera House, under the management of Chalet and Witke, was a great Monday-night event in Pittsburgh. Mr. Chalet was presented with a gold watch. The attraction, Tobogganing, turned people away. An innovation was an opera-glass attached by a chain to every parquet seat.

—Alice Crother is playing the role of Laura in Turner's Under the Gaslight company. W. J. Sullivan and Nellie Germon have joined the company. In addition to their specialties, they will play Bermudas and Peach Blossom, respectively. Senator Frank Bell will be seen again this season in his old part, Lawyer Rowe.

—The Jessie Bonstelle company in the musical comedy Trizix includes Helen Morton, Mrs. H. L. Bonstelle, Walter Hawley, J. A. LeBarge, Ned Douglas, Edmer E. Hart and E. D. Douglas, manager. E. D. Douglas is in advance. Trizix is by E. D. Stair, a Michigan newspaper man and theatrical manager.

—The new Warren (?) Opera House, opened about the beginning of this year, is on the ground floor, and has a seating capacity of about 900. The stage is 40x41 feet high. The house is supplied with sixteen sets of scenes, ten dressing-rooms and an orchestra of sixteen pieces. Only one attraction a week is played. I. L. St. John is manager and H. S. Taylor the New York representative.

—Shreveport, La., is to have a new theatre to take the place of Tally's Opera House. Leon M. Carter, of the old house, will be its manager. When finished, book-keeping at the old house will be transferred to the new. In the meantime Manager Carter has plenty of time open for the Fall and Winter. Of late years Shreveport, with its 15,000 inhabitants, has come into prominence as a good theatrical town.

—The new Opera House at Hasover, Pa., was opened by Miss Maudie on Sept. 10. It was the great dramatic event in the history of the town. Arthur E. Miller, Miss Madden's manager, wrote resident manager Barlitz a very complimentary letter, saying his theatre and its patronage were the envy of the best on the eight states in Pennsylvania.

—Frank Murray writes THE MIRROR from Detroit: "I was to have gone ahead of Helen Dauvray, but through the kindness of Manager Hayden I have been placed in the same position with Daniel's Little Luck company. You might state that Mr. Hayden is endeavoring to find places for all those who were so suddenly thrown out. I do not know whether the people themselves know this or not, nor has he stated his intentions to me, but I know it as a fact."

—The following people are engaged for Rufus Scott's Thrown Upon the World company: Frank L. Union, Harry Woods, Walter G. Bird, Z. G. Wood, Louis H. Bullock, Mark Edwards, J. C. Edwin, J. L. Hatch, Frank Gibson, Jeannette Meyer, M. V. Henley, Edna Roberts, Marion Rogers and Rufus Scott. The season opened at Paterson, N.J., last Monday night. K. H. Brock is the manager, with William Hart in advance.

—Corinne in Arcadia was the first attraction at the Arch Street Opera House, Philadelphia, under the new management of H. R. Jacobs. The engagement was a tremendous success, every inch of standing-room being occupied every night before the curtain rose. Miss Kimball has so thoroughly improved Gil's barbershop with new dialogue, new business, new music—everything almost—that the old affair is hardly recognizable except in name. Corinne is captivating as the rascally young Tom, the piper's son and through her singing and dancing jumped into popularity at once with the Quaker City audiences.

—Good attractions are wanted for the Academy of Music, Richmond, Va. The house seats nearly 1,600, with standing-room for another 500. The whole house is lighted by electricity. It is a complete theatre in every respect, and was built only last year. Joseph K. Strasburger is the manager, and among his recent bookings are the National Opera company, the Boston Idals and Jim the Pennman. Standard prices are maintained. Mr. Strasburger is also the manager of the Academy of Music at Norfolk. The week of Dec. 12 is open in both cities; Dec. 13 in Norfolk, Dec. 26 in Richmond, and Dec. 29-30-31 in Norfolk.

—Harry C. Barton has been compelled to resign his position with the James-Wainwright company owing to illness. Mr. Barton acted Claudius in Virginia, the Ghost in Hamlet, Alston in Ince's, and other parts. He was formerly with John McCullough, and for the past two seasons has filled engagements in Edwin Booth's company. He is now on his way home to Detroit.

—A prominent Southern railroad official writes Henry Greenwall in regard to Texas rates as follows: "For rail to 50 persons, 5 c. per mile; over 50, 4 c. per mile. Baggage free, unless of a nature or in quantity to require an extra car, in which case a charge of 15c. per mile, with minimum of \$15 for each car, will be made. Advance agent gets same rate as his company. No passes issued. A company of nine, with advance agent, is looked upon as a company of ten. If a company has less than nine and an advance agent, no reduction is made in rates or baggage allowance. That is, company must pay 3c. per mile, and is allowed only 150 pounds of baggage to each person."

**ACADEMY OF MUSIC.** 14th st. and Irving place. Every evening at 8. Matinee Saturday at 2. A. J. MURPHY, Manager. Elaborate production of the latest and greatest London Melodramatic Success.

**A DARK SECRET.** Superb scenery, elegant costumes and appointments, surpassing in realistic effect anything ever attempted on the American stage.

**THE GREAT HENLEY REGATTA SCENE.** THE GREAT HENLEY REGATTA SCENE.

with real rowboats, steam launches, racing shells, etc., beautiful steam-launch on a stage flooded with

1500 CUBIC FEET OF REAL WATER. COMPANY OF EXCEPTIONAL STRENGTH.

Reserved seats, 50c., 75c. and \$1. Family Circle, 25c. General admission, 5c.

**CASINO.** Broadway and 35th Street. Manager

Mr. Rudolph Aronson

Evenings at 8. Saturday Matinee at 2.

30 Cents. ADMISSION 50 Cents.

Reserved seats, 50c. and \$1 extra. Boxes, \$2, \$10, \$15.

The charming comic opera,

**THE MARQUIS.**

Splendid cast. Chorus of 50.

John J. Brahm, Musical Director.

Roof Garden Promenade Concert after the opera.

Seats secured two weeks in advance.

**WINDSOR THEATRE.** Bowery near Canal Street.

Frank B. Martha. Sole Proprietor

One week only.

**MR. JAMES GARDEN** in his great drama,

**TWO ROADS.**

Every evening at 8. Matinee Wednesday and Saturday.

**14TH STREET THEATRE.** Corner 6th Avenue.

Mr. J. W. ROSENQUEST, Sole Manager

Matinee Wednesday and Saturday.

The latest satire by CHARLES HOYT, entitled

**A HOLE IN THE GROUND.**

A modest attempt to amuse the public for two hours and a half.

**BEAUTIFULLY PRODUCED.**

**UNION SQUARE THEATRE.** Under the management of J. M. HILL.

MR. BURLEIGH

**ONE AGAINST MANY.**

**SUCCESS.** IN THE ORCHESTRA. IN THE BALCONY. IN THE GALLERY. IN THE BOX OFFICE.

Every Evening at 8:30. Saturday matinee at 2.

**DOCKSTADER'S.** Evenings at 8:30. Saturday matinee at 2:30.

Mr. LEW DOCKSTADER. Manager.

Mr. EDWARD E. KIDDER. Acting Manager.

**TREMENDOUS SUCCESS!** THEATRE TOO SMALL!

**MATCHLESS MINSTRELSY.**

**THE FALL OF NEW BABYLON.**

**WALLACK'S THEATRE.** Broadway and 35th St.

Mr. Lester Wallack, Sole Proprietor and Manager.

McCaull OPERA COMIQUE COMPANY.

John A. McCaull. Proprietor and Manager

THE ORIGINAL PRODUCTION IN ENGLISH of the latest Viennese success.

**BELLMAN.** BELLMAN. BELLMAN.

Admission 50c. Matinee Saturday at 2.

**MADISON SQUARE THEATRE.** Mr. A. M. Palmer. Sole Manager

Evenings at 8:30. Saturday Matinee at 2.

**MR. RICHARD MANSFIELD,** in

**DR. JEKYLL AND MR. HYDE.**







the season thus far. Nellie McHenry being sick, the character of Salie was well taken by Miss Williams.

City Hall. Lily Clay's Gaiety co. 14 completely packed the house. Good entertainment disappointing those who had expected to see something good.

**WILLIAMTIC.**  
Barry and Fay in Muldoon's Big Party 10; good business.

**NORWICH.**  
Broad Hall (Harris and Harris, managers): John S. Murphy in Kerry Gow 13; good-sized house. A pretty play capital performance.

**DELAWARE.**  
**WILMINGTON.**  
Academy of Music (Proctor and Son, managers): A box of Cash did a fair business 12-14. The newville in The Boy Tramp drew fairly well, 15-17. The Kersells opened for the week, 19, to a large audience, giving a good vaudeville performance. The Emily Soldene co. week of 26.

Grand Opera House (J. K. Baylis, manager): Captain Jack Crawford and Peck and Furman's co. played Daniel Boone, the Kentucky Avenger, to a large house 19. Indiana, gaspword, etc., were plenty, but it caught the house, nevertheless. The scenery was the week 19 in unknown to good business. Joseph Murphy comes 30-Oct. 1. Ernie 10.

**DISTRICT OF COLUMBIA.**  
**WASHINGTON.**  
Lost in the Snow at Alhambra's last week, drew light house; but as good as the play, which, as presented is a decided masterpiece. The scenery was the best part. This week, William Redmond and Mrs. Thomas Barry in Rene. Next, Little Tycoon.

Thatcher, Primrose and West opened season at the National this week. Beacon Lights, next.  
Gothold's Uncle Tom's Cabin, last week at Harris' Bijou. This week, the Wilbur Opera co. Next, Across the Continent.  
Marinelli's Cosmopolitan Congress and Fig Four comb. at Keras's this week.

**GEORGIA.**  
**SAVANNAH.**  
Theatre: The amusement season was successfully opened 14 by Wilson's Minstrel. Standing-room only. The special features were George Wilson, Schoolcraft and Com and the Adonis Clog. The co. gave satisfaction.

**MACON.**  
Academy of Music (H. Horne, manager): Wilson's Minstrel opened season 15, to an immense audience. The performance was only second to the best seen in the city. Owing to the rush, I took a turn at the box office, helping Treasurer Matthews. I fully realize the many difficulties of the position, and wonder how Mr. Matthews manages to maintain his good temper.

**ROME.**  
Nevins Opera House (Frank O'Brien, manager): Helen Blythe opened our season 14 in Only a Woman's Heart. Fair business.

**ATLANTA.**  
DeGiv's Opera House. The season opened 9 with Wilcox and Rankin's Minstrel. Notwithstanding the heat, an immense crowd attended, and hundreds were turned away. Saturday matinee and night also drew large houses. While lacking in some particulars, yet taken as a whole the performance was above the average. The Adonis Clog being the object of universal admiration. Weston Brothers appeared in The World 13, to only fair business.

**ILLINOIS.**  
**CAIRO.**  
Opera House (Thomas W. Shields, manager): The season opened 16 with the New York Ideal Opera co. in The Mikado to a fair-sized house. The co. is very small, but what there is of it is particularly good. Charlie Tuttle, the Yum-Yum, was so ill that she had to be assisted to the house, but insisted upon going on, and acquitted herself with credit. The Ko-Ko of Fred Dixon was very funny. The Nanki-Poo of Harry Pepper was the success of the evening.

King and Franklin's Circus 30.

**SHELBYVILLE.**  
Opera House (Phillip Parker, manager): The Carner-Shepherd Dramatic co. 19, week, opening in Uncle Reuben.

**PEORIA.**  
Grand (Lem H. Wiley, manager): Hoyt's Rag Baby with Charles Reed as Old Sport, to large and well-pleased audience 13. Reed is great and made a big hit. Tony Denier's Humpty Dumpty 37. Evans and Hoyt's Parlor Match 30.

Squibb: The Peoria Commercial Travellers' Association gave a minstrel performance at the Grand 16-17 and matinee to the largest audience ever gathered in the house. Seventy-five in first-part. Great show. Manager Wiley led the band in the street parade, and made a hit with his cornet.

**QUINCY.**  
Opera House (Dr. P. A. Marks, manager): Mattie Vickers came to 10, and well-pleased audience. Sol Smith Russell 34. Parlor Match 38. The Florences Oct. 10-11, Katie Putnam Oct. 13-14.

**DECATUR.**  
Smith's Opera House (F. W. Haines, manager): Little's World 10; fair business. The scenic effects were good.

**BLOOMINGTON.**  
Darley Theatre (Filliston and Fell, managers): Loder's Hilarity 13, week; good business.

**STREATOR.**  
Plumb Opera House (J. E. Williams, manager): The Jarboe Opera House 15. The people are coming this co. are all artists of established reputation, and their singing, especially in the choruses, was very effective. The comedy element was in very clever hands. The piece made a hit. Business good.

**INDIANA.**  
**INDIANAPOLIS.**  
All was hurry and bustle at the Grand, week of 13, preparatory to the grand opening of Fantasma 19. Ben Stern, the energetic advance, has been here for several days and has put out over \$500 in extra advertisements. The scenery and mechanical effects have been much changed and improved.

Ivy Leaf is posted well for the opening of English's 19.

At the Museum a change of bill was given in Myrtle Ferns. The attendance was good. For week of 19 (State Fair) J. Z. Little's World co. is announced.

Elbow Room: The cry "Fire on the 11" as applied to some objectionable patron of the "Fire" was misunderstood by the audience and the "Fire" came near precipitating a panic. The offender went before the curtain and explained and quiet was restored.—Big Minnie Johnson, the voice of the "Fire" was heard at the Museum this week.—The Elks have called rehearsal for their annual minstrel entertainment, which will occur at the Grand Oct. 27.

**LOGANSPORT.**  
Opera House (William J. Dolan, manager): Opened to with Scott and Miller's "The O'Clock." Marguerite Fiat acquitted herself creditably in a leading role.

Bella Moore is still very ill in this city, and unless she recovers soon will die. Ill and ill.

**EVANSVILLE.**  
Opera House (J. T. Groves, manager): The Ideal Opera Club, a local co., will hold the boards this week, presenting Mikado and Chimes.

Albeck's Ice Palace: John J. Stickey's Comedy co. closed a very successful season on Sunday last. Mr. Stickey is an Evansville boy, and on the opening night was presented with a cane by his many friends.

Crescent City Garden: This house still presents a good variety of bill at cheap prices.

**IOWA.**  
**CEDAR RAPIDS.**  
Opera House (Nixon, Albert and Toomey, managers): Dan's Sukey came 15-16 in Daddy Nolan and the Corner Grocery. This was the irrepressible Dan's first appearance in Cedar Rapids. Good house.

Personal: Mr. Albert Robert Nixon, wife of Manager Harry Nixon, made her husband a brief visit recently. Mrs. Nixon is employed in repertorial duty on a New York daily.—Manager Will O. Wheeler sends regards to Mrs. Nixon and reports good business all along the line.

**MUSCATINE.**  
Turner Opera House (B. Schmidt, manager): The powerful melodrama, Love and Law, was splendidly given to a large and intelligent audience 13 by Milton Nobles and a fine co. Louis F. Howard's Giovanni Coult was a true picture of the villainous Italian organ-grinder. Mr. Nobles, as the double of Coult, in the last act, defied detection. The climax was a genuine surprise to all. Much praise is due Dolle Nobles for her faithful impersonation of the persecuted Ritta, but her singing was weak.

**SIoux CITY.**  
Academy of Music (W. L. Buchanan, manager): Andrew's Opera co. 22.

Burr Robinson's Circus exhibited to good business 10. New Opera House is well under way, and will probably be ready for business this winter.

**BURLINGTON.**  
Grand Opera House (J. C. Munton, manager): The Silver King 14, week, to splendid business 12, notwithstanding a heavy counter-attraction in the shape of Forepaugh's Day, which drew immense audiences same day. The parts were acceptably filled. Carl Haslin, in the role, and Sam Verner, as Jack,

being notably good. Rag Baby met with a flattering reception from a large audience 34. Charley Reed was a clever and more or less original Old Sport. George A. Dances, landed at the Hotel Duane, invited the members of the Rag Baby co. to the street after the performance and sent them on their way with pleasant memories of their Burlington engagement.

**COUNCIL BLUFFS.**  
Dohany Opera House (John Dohany, proprietor): The old favorites, Milton and Dolle Nobles, were greeted by a full house 14 in From Sire to Son.

Arena: The Doris and Colvin Wild West 33; Forepaugh's Circus 25.

**MARENGO.**  
Opera House (M. W. Stover, manager): Senter Parlor Comedy co. week of 19, presenting Devotion, Seth Swap, Divorced, Josh Whitcomb, Saints and Sinners, etc. Houses packed at panic prices. Hyer's Comedy co. 24-5.

**CLINTON.**  
Davis Opera House (Harry Tale, manager): Dan's Sukey played Daddy Nolan to a large and appreciative audience 15.

**DAVENPORT.**  
Burtis Opera House (A. C. Man and Co., managers): The Silver King 14; good house.

**KANSAS.**  
**NEWTON.**  
Ragdale Opera House (Joseph W. B. Johnston, manager): Fowler and Warrington's co. in Skipped by the Light of the Moon opened our season 10. The house was crowded and the entertainment gave unanimous satisfaction. The outlook is good for a profitable and enjoyable season.

**TOPEKA.**  
Crawford's Opera House: Evans and Hoyt's Parlor Match; very large house. Although the third or fourth time this attraction has been here it seems to take a stronger hold upon the public with each representation. The genial antics and amiable weaknesses of Old Hoss are never-failing sources of delight, while, as an eccentric character, which succeeds in being a general opinion that Mr. Evans ranks next after Nat Goodwin. Of course the dances of the Misses Ferns were special features. Broadway Opera co. in The Mikado and Kuddigore 15-17. This is one of the best troupes we have had here, numbering among its people some prominent names as George Broderick, George Paxton, Ida Mille and Emma Mabella Baker. The latter is really the star of the organization. The engagement was especially noteworthy, as this is the first time that our theatre-goers have had a chance of seeing the much discussed and criticized opera Kuddigore, and the general opinion was that, like Nanki-Poo, it would certainly do.

Grand Opera House (J. M. Barron, manager): This favorable report of our best citizens is announced to reopen on the 19, "fair week" with Welch, Wood and Anderson's Minstrel, which succeeds in being a drawing show of the largest houses of the season, and which will no doubt pack the house for a week during the Fair. A strong line of attractions is announced to follow in rapid succession. The bill will be found consistent with the finances of our public.

**LEAVENWORTH.**  
Crawford's Opera House: The Broderick Opera co. in The Mikado did a good business 13. Presented Kuddigore 13 for the first time. Big house. The co. is very good and fairly contented. Evans and Hoyt in A Parlor Match to a packed house 14. Tin Soldier 23.

**FORT SCOTT.**  
Opera House (W. P. Patterson, manager): Heywood's Minstrel gave a performance 14 and Uncle Tom's Cabin 15. The latter was a very good performance. McIntyre and Heath's Minstrel 24, Skipped, etc. 28, Agnes Herndon 30 Oct. 1.

**KENTUCKY.**  
**LEXINGTON.**  
Opera House (J. Scott, manager): Baird's Minstrel gave an excellent performance 13; big house.

**MAINE.**  
**BANGOR.**  
Opera House (Frank A. Owen, manager): Roland Reed in Humbug for fair business 13. Rhea as Galatea to light business 13 a good business. Evans and Hoyt in A Parlor Match to a packed house 14. Tin Soldier 23.

Items: Rhea was presented with a beautiful bouquet 13 by a lady friend in Butte, Montana.—O. Will Pickering, treasurer of the Wampanoag Opera House, Attleboro, Mass., called on THE MIRROR 14. Mr. Pickering was formerly a Bangor man.

**PORTLAND.**  
Theatre: Charles L. Andrews' minstrel spectacular of Michael Strogoff drew two ordinary houses 12-13. Beyond some few good-looking "forms" it was not a success. The ballet was conspicuous in its absence and the choice part of the piece is on the bill-boards.

Part 1000 in Pat's Wardrobe drew a high place of excellence 17. Good show. Katie Rooney lent good support.

City Hall: Gorman's Minstrel gave us a good show 12-13. The afterpiece was one of the best things we have ever seen here. The costumes, scenery and singing were big features and George Forman was great in his specialties.

Bijou: Kink's Wilkinson's co. presented Pat Diavolo four evenings to good business, and Manager Knowlton benefited 17 to large audience. The engagement would have been a big success but for counter-attractions.

Arena: Delavan's Circus caught the people week of 13 and gave a fine tent show. Popular prices to some twelve hundred people at every performance.

Items: Owen Ferre, the wide-awake manager of Rhea, has been in town booming the appearance of his star.—Fred, Wright, the comedian, was in the Gorman Minstrel, was welcomed home by his friends 12.—The Bunch of Keys co. are here 23.—I am indebted to Mr. Ferre for courtesies.—The B. and M. Opera co. No. 1 is doing a big business in the city. The co. is doing a big business in the city. The co. is doing a big business in the city.

Manager Knowlton is thinking seriously of making a winter garden of the Bijou and doing variety and light entertainments.—Alex Bell and his wife are with the Bunch of Keys co. and are doing a big business in the city. The co. is doing a big business in the city. The co. is doing a big business in the city.

as to his plans for the present.—The Corinne co. jumped from here to Philadelphia.—Percy Cooper makes a fine Diva.—Small co. are doing a big business in towns East of us.

**MASSACHUSETTS.**  
**SPRINGFIELD.**  
Gilmore's Opera House (W. H. Le Noir, manager): Sweatman, Rice and Agan's Minstrel presented a pleasing programme to a crowded house 13. A friendly, fair audience welcomed Maud Banks as loan of arc 16. Her assumption of the role of the unfortunate Maid of Orleans was rising at times to a high plane of excellence, is hardly as satisfactory as either her Parthenia or Pauline.

Muse: Loyal and Disloyal, a drama of the Rebellion, abounding in patriotic and stirring scenes, was well given by local players 12. Audiences large and demonstrative. This week E. R. Lang's co. in Friend Bill.

Receding Ripples: John Currie, brother of the Sweatman, Rice and Agan Minstrel, has succeeded W. T. W. as acting manager and Treasurer of the co.—Hermann F. Grunder, with his wife (Mrs. Cora Ferre), both of last season's Patti Ross co. has been visiting at his old home in this city.—Rich and Cora Ferre, both of the co. stranded at Chicago 14, after an existence of just ten days. After witnessing one of their performances I was forcibly reminded of a favorite poster heading of "The Earth is a stage, and all the players are men."—John M. Reber, who managed the Dalys during their early tour with vacation, was robbed of \$1,725 a few nights ago while in the Eastern part of the State. The thief secured it from under his pillow.

**NEW BEDFORD.**  
Opera House (John S. Moulton, manager): Kate Claxton and A. N. Off last week. Neither attraction bankrupted the city. Moulton's co. 10, week.

Chips: Frank C. Hancock opens a series of sacred concerts at Liberty Hall next Sunday with Sam Lucas and co.—It is thought that the diptheria epidemic is subsiding.—My old and genial friend, Charles H. Smith, is in the city as manager of Moulton's Dramatic co. This place was long his home.—Mrs. Theodore Thomas has purchased thirty good sized house lots in Fairhaven, and in a few years will reap a fortune from them, if the present boom continues. There are few pleasanter places in New England.

**HOLYOKE.**  
Opera House (Chas. Broderick, managers): Although an incessant rain prevented the parade, S. R. and F's Minstrel played to a large house in Woman Against Woman 13; good house. Her portrayal of the suffering Bessie Barton is too well known to require comment, but I should like to add my humble approval for her masterly and wonderfully natural assumption of the part. Archie Boyd furnished fun and lots of it. Lilly Clay's Devil's Revue 17, revelled in their devilry before an audience composed mostly of men and boys—many of the boys were heard, many of the men were heard.

Pointers: Look out for a combination next season—with Arthur B. Chase as director—which will astonish theatre-goers, but I have promised and "mum" is the word.—Lila Le Baron of the Effie Ellisor co. has been very ill at her home in Maine for the past two weeks. She was expected to return to the city in Troy 16.

**FALL RIVER.**  
Academy of Music (Thomas R. Burrell, manager): Charlotte Russell held forth to a small audience. If three curtain calls and unlimited applause for anything, the engagement of Maud Banks 13 in Joan of Arc, was a big success. Fair house. Barry and Fay in Mulcahy's Big Party are a howling success 14.

business. A fair house saw Kate Claxton in the well-known Two Orphans 15.

**BROCKTON.**  
City Theatre (W. W. Cross, manager): Maud Banks appeared as Joan of Arc to a light house 14. Banks is a bit better in the title role than her support was not of the best. J. J. Dowling and Sadie Hanson presented Nobody's Child to good business 13. Moulton's Dramatic co. 26, week.

**LYNN.**  
Music Hall (James E. Reed, manager): Moulton's Dramatic co. 12, week; good business at cheap prices. Lacombe Lass, Little Sunshine, Aurora Floyd, Our Boys, Duke's Daughter and Lost in London constituted the programme. It is an exceptionally well balanced co. and gave good satisfaction. C. D. Herrman and Jay Hunt are worthy of special mention.

**NEWBURYPORT.**  
City Theatre (George H. Stevens, agent): Roland Reed in Cheek, under G. A. R. management, to large business.

**WALTHAM.**  
Music Hall (W. D. Bradstreet, manager): Genial Uncle Ioch, in his charming rural sketch, The Old Homestead, played to the capacity of the house 17. J. J. Dowling and Sadie Hanson presented Nobody's Child to good business 13. Moulton's Dramatic co. 26, week.

**LAWRENCE.**  
Opera House (A. L. Grant, manager): The Dalys in Upside Down to good business 13. Gorman's Minstrel 13; poor business. Fine show. The co. is doing a big business in the city. The co. is doing a big business in the city.

**TAUNTON.**  
Music Hall (A. B. White, proprietor): Bartram and Burdige co. in that excellent comedy, A Night Of, 16, to fair-sized and delighted audience. Third visit. Messrs. Bartram and Burdige are stars in their respective roles. Alice Evans, the Susan, though ill, played with vivacity.

Items: Bernadette Black, of this city, sings in sacred concert 24 at the Bijou, Boston.—A. M. Delmar, treasurer of the Night Off co., sends regards.—The Misses Cutler, Lillie and Carrie, have just returned from a tour of New York State. They received flattering notices on their singing.

**NORTHAMPTON.**  
Opera House (William H. Todd, manager): Jennie Calf, supported by a fair co., presented An American Princess 14 to a fair house. Audience well pleased. The co. is doing a big business in the city. The co. is doing a big business in the city.

At White's Grand, in his new comedy, Kepler's Fortunes, 15-17, managed to do a good business in spite of the heavy attractions at the other house. Margaret Mathe 24. Miss Mathe is a great favorite here.

The new Detroit Opera House Versna Jarboe gave an excellent performance in Starlight to good audiences 12-14. She has surrounded herself with an exceptionally strong co. Will S. Rial, Richard F. Corbin, Harry Stoddard, Phil. Branson and A. W. Daly, Walter Condit, Resa Cleveland and Lillian Elms are names alone sufficient to guarantee success. The Booth-Barrett comb. followed 15-17 in Othello, Merchant of Venice, King Lear and Hamlet.

The theatre was packed at every performance and the great artists were greeted with tremendous enthusiasm. Frank Daniels in his new play, Puck, 24-4. The latter was a very good performance. A new Whitney Theatre until Nov. 1, as the house cannot possibly be completed for opening before that date.

**MICHIGAN.**  
**DETROIT.**  
At White's Grand, in his new comedy, Kepler's Fortunes, 15-17, managed to do a good business in spite of the heavy attractions at the other house. Margaret Mathe 24. Miss Mathe is a great favorite here.

The new Detroit Opera House Versna Jarboe gave an excellent performance in Starlight to good audiences 12-14. She has surrounded herself with an exceptionally strong co. Will S. Rial, Richard F. Corbin, Harry Stoddard, Phil. Branson and A. W. Daly, Walter Condit, Resa Cleveland and Lillian Elms are names alone sufficient to guarantee success. The Booth-Barrett comb. followed 15-17 in Othello, Merchant of Venice, King Lear and Hamlet.

The theatre was packed at every performance and the great artists were greeted with tremendous enthusiasm. Frank Daniels in his new play, Puck, 24-4. The latter was a very good performance. A new Whitney Theatre until Nov. 1, as the house cannot possibly be completed for opening before that date.

**GRAND RAPIDS.**  
Powers' Grand Opera House (George E. Gouge, manager): Evans and Hoyt's Parlor Match, which was judged from the hilarity of the audience, has not waned in popularity. The costumes, especially in the Amazon march, were magnificent, and the co. in the main, was good. Anna Boyd's "Lilacs" came in for a good share of the applause. The co. is doing a big business in the city. The co. is doing a big business in the city.

Redmond's Opera House (C. H. Garwood, manager): Edwin Hanford in Partisan in Crime; has had a moderate success. The play is decidedly sensational, and is interpreted by a co. of average merit. This week Edwin F. Mayo in Davy Crockett.

Brief Manager Day has re-engaged Professor Lawson and his orchestra for this season, which speaks for the wonderland a continuation of the best music ever heard in any of our theatres.—Kitty Seville in the Critteron co. has had a moderate success. The co. is doing a big business in the city. The co. is doing a big business in the city.

Redmond's Opera House (C. H. Garwood, manager): Edwin Hanford in Partisan in Crime; has had a moderate success. The play is decidedly sensational, and is interpreted by a co. of average merit. This week Edwin F. Mayo in Davy Crockett.

Brief Manager Day has re-engaged Professor Lawson and his orchestra for this season, which speaks for the wonderland a continuation of the best music ever heard in any of our theatres.—Kitty Seville in the Critteron co. has had a moderate success. The co. is doing a big business in the city. The co. is doing a big business in the city.

Redmond's Opera House (C. H. Garwood, manager): Edwin Hanford in Partisan in Crime; has had a moderate success. The play is decidedly sensational, and is interpreted by a co. of average merit. This week Edwin F. Mayo in Davy Crockett.

Brief Manager Day has re-engaged Professor Lawson and his orchestra for this season, which speaks for the wonderland a continuation of the best music ever heard in any of our theatres.—Kitty Seville in the Critteron co. has had a moderate success. The co. is doing a big business in the city. The co. is doing a big business in the city.

Redmond's Opera House (C. H. Garwood, manager): Edwin Hanford in Partisan in Crime; has had a moderate success. The play is decidedly sensational, and is interpreted by a co. of average merit. This week Edwin F. Mayo in Davy Crockett.

Brief Manager Day has re-engaged Professor Lawson and his orchestra for this season, which speaks for the wonderland a continuation of the best music ever heard in any of our theatres.—Kitty Seville in the Critteron co. has had a moderate success. The co. is doing a big business in the city. The co. is doing a big business in the city.

Redmond's Opera House (C. H. Garwood, manager): Edwin Hanford in Partisan in Crime; has had a moderate success. The play is decidedly sensational, and is interpreted by a co. of average merit. This week Edwin F. Mayo in Davy Crockett.

Brief Manager Day has re-engaged Professor Lawson and his orchestra for this season, which speaks for the wonderland a continuation of the best music ever heard in any of our theatres.—Kitty Seville in the Critteron co. has had a moderate success. The co. is doing a big business in the city. The co. is doing a big business in the city.

Redmond's Opera House (C. H. Garwood, manager): Edwin Hanford in Partisan in Crime; has had a moderate success. The play is decidedly sensational, and is interpreted by a co. of average merit. This week Edwin F. Mayo in Davy Crockett.

Brief Manager Day has re-engaged Professor Lawson and his orchestra for this season, which speaks for the wonderland a continuation of the best music ever heard in any of our theatres.—Kitty Seville in the Critteron co. has had a moderate success. The co. is doing a big business in the city. The co. is doing a big business in the city.

Redmond's Opera House (C. H. Garwood, manager): Edwin Hanford in Partisan in Crime; has had a moderate success. The play is decidedly sensational, and is interpreted by a co. of average merit. This week Edwin F. Mayo in Davy Crockett.

Brief Manager Day has re-engaged Professor Lawson and his orchestra for this season, which speaks for the wonderland a continuation of the best music ever heard in any of our theatres.—Kitty Seville in the Critteron co. has had a moderate success. The co. is doing a big business in the city. The co. is doing a big business in the city.

Redmond's Opera House (C. H. Garwood, manager): Edwin Hanford in Partisan in Crime; has had a moderate success. The play is decidedly sensational, and is interpreted by a co. of average merit. This week Edwin F. Mayo in Davy Crockett.

Brief Manager Day has re-engaged Professor Lawson and his orchestra for this season, which speaks for the wonderland a continuation of the best music ever heard in any of our theatres.—Kitty Seville in the Critteron co. has had a moderate success. The co. is doing a big business in the city. The co. is doing a big business in the city.

Redmond's Opera House (C. H. Garwood, manager): Edwin Hanford in Partisan in Crime; has had a moderate success. The play is decidedly sensational, and is interpreted by a co. of average merit. This week Edwin F. Mayo in Davy Crockett.

Brief Manager Day has re-engaged Professor Lawson and his orchestra for this season, which speaks for the wonderland a continuation of the best music ever heard in any of our theatres.—Kitty Seville in the Critteron co. has had a moderate success. The co. is doing a big business in the city. The co. is doing a big business in the city.

Redmond's Opera House (C. H. Garwood, manager): Edwin Hanford in Partisan in Crime; has had a moderate success. The play is decidedly sensational, and is interpreted by a co. of average merit. This week Edwin F. Mayo in Davy Crockett.

Brief Manager Day has re-engaged Professor Lawson and his orchestra for this season, which speaks for the wonderland a continuation of the best music ever heard in any of our theatres.—Kitty Seville in the Critteron co. has had a moderate success. The co. is doing a big business in the city. The co. is doing a big business in the city.

Redmond's Opera House (C. H. Garwood, manager): Edwin Hanford in Partisan in Crime; has had a moderate success. The play is decidedly sensational, and is interpreted by a co. of average merit. This week Edwin F. Mayo in Davy Crockett.

Brief Manager Day has re-engaged Professor Lawson and his orchestra for this season, which speaks for the wonderland a continuation of the best music ever heard in any of our theatres.—Kitty Seville in the Critteron co. has had a moderate success. The co. is doing a big business in the city. The co. is doing a big business in the city.

Redmond's Opera House (C. H. Garwood, manager): Edwin Hanford in Partisan in Crime; has had a moderate success. The play is decidedly sensational, and is interpreted by a co. of average merit. This week Edwin F. Mayo in Davy Crockett.

Brief Manager Day has re-engaged Professor Lawson and his orchestra for this season, which speaks for the wonderland a continuation of the best music ever heard in any of our theatres.—Kitty Seville in the Critteron co. has had a moderate success. The co. is doing a big business in the city. The co. is doing a big business in the city.

Redmond's Opera House (C. H. Garwood, manager): Edwin Hanford in Partisan in Crime; has had a moderate success. The play is decidedly sensational, and is interpreted by a co. of average merit. This week Edwin F. Mayo in Davy Crockett.

Brief Manager Day has re-engaged Professor Lawson and his orchestra for this season, which speaks for the wonderland a continuation of the best music ever heard in any of our theatres.—Kitty Seville in the Critteron co. has had a moderate success. The co. is doing a big business in the city. The co. is doing a big business in the city.

Redmond's Opera House (C. H. Garwood, manager): Edwin Hanford in Partisan in Crime; has had a moderate success. The play is decidedly sensational, and is interpreted by a co. of average merit. This week Edwin F. Mayo in Davy Crockett.

Brief Manager Day has re-engaged Professor Lawson and his orchestra for this season, which speaks for the wonderland a continuation of the best music ever heard in any of our theatres.—Kitty Seville in the Critteron co. has had a moderate success. The co. is doing a big business in the city. The co. is doing a big business in the city.

Redmond's Opera House (C. H. Garwood, manager): Edwin Hanford in Partisan in Crime; has had a moderate success. The play is decidedly sensational, and is interpreted by a co. of average merit. This week Edwin F. Mayo in Davy Crockett.

Brief Manager Day has re-engaged Professor Lawson and his orchestra for this season, which speaks for the wonderland a continuation of the best music ever heard in any of our theatres.—Kitty Seville in the Critteron co. has had a moderate success. The co. is doing a big business in the city. The co. is doing a big business in the city.

Redmond's Opera House (C. H. Garwood, manager): Edwin Hanford in Partisan in Crime; has had a moderate success. The play is decidedly sensational, and is interpreted by a co. of average merit. This week Edwin F. Mayo in Davy Crockett.

Brief Manager Day has re-engaged Professor Lawson and his orchestra for this season, which speaks for the wonderland a continuation of the best music ever heard in any of our theatres.—Kitty Seville in the Critteron co. has had a moderate success. The co. is doing a big business in the city. The co. is doing a big business in the city.

Redmond's Opera House (C. H. Garwood, manager): Edwin Hanford in Partisan in Crime; has had a moderate success. The play is decidedly sensational, and is interpreted by a co. of average merit. This week Edwin F. Mayo in Davy Crockett.

Brief Manager Day has re-engaged Professor Lawson and his orchestra for this season, which speaks for the wonderland a continuation of the best music ever heard in any of our theatres.—Kitty Seville in the Critteron co. has had a moderate success. The co. is doing a big business in the city. The co. is doing a big business in the city.

Redmond's Opera House (C. H. Garwood, manager): Edwin Hanford in Partisan in Crime; has had a moderate success. The play is decidedly sensational, and is interpreted by a co. of average merit. This week Edwin F. Mayo in Davy Crockett.

Brief Manager Day has re-engaged Professor Lawson and his orchestra for this season, which speaks for the wonderland a continuation of the best music ever heard in any of our theatres.—Kitty Seville in the Critteron co. has had a moderate success. The co. is doing a big business in the city. The co. is doing a big business in the city.

Redmond's Opera House (C. H. Garwood, manager): Edwin Hanford in Partisan in Crime; has had a moderate success. The play is decidedly sensational, and is interpreted by a co. of average merit. This week Edwin F. Mayo in Davy Crockett.

Brief Manager Day has re-engaged Professor Lawson and his orchestra for this season, which speaks for the wonderland a continuation of the best music ever heard in any of our theatres.—Kitty Seville in the Critteron co. has had a moderate success. The co. is doing a big business in the city. The co. is doing a big business in the city.

Redmond's Opera House (C. H. Garwood, manager): Edwin Hanford in Partisan in Crime; has had a moderate success. The play is decidedly sensational, and is interpreted by a co. of average merit. This week Edwin F. Mayo in Davy Crockett.

Brief Manager Day has re-engaged Professor Lawson and his orchestra for



## NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Professions of America.

Published every Thursday at 145 Fifth Avenue, corner of Twenty-first Street, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HAKRISON GREY FISKE, . . . EDITOR

SUBSCRIPTION.—One year, \$4; Six months, \$2.50. Advertisements twenty cents per line, agate measure. Professional Cards (3 lines), \$3 per quarter. Terms cash. Further particulars mailed on application. Advertisements received up to 1 P. M. Wednesday. Foreign advertisements and subscriptions taken at home office rates by our European agents, The International News Company, 11 Boulevard St. (Fleet St.), London, England; Grande Hotel Kluge, Paris, France; F. A. Brockhaus, Liekestrasse 2, Berlin, Germany; F. A. Brockhaus, Querstrasse 20, Leipzig, Germany; F. A. Brockhaus, 4-1 Plankengasse, Wien 1 (Vienna), Austria, where THE MIRROR is on sale every week.

THE MIRROR is supplied to the trade by all News Companies.

Make all cheques and money orders payable to THE NEW YORK MIRROR.

Entered at the New York Post Office as mail matter of the Second Class.

NEW YORK, . . . SEPTEMBER 24, 1887.

## MIRROR LETTER-LIST.

Aborn and Walters.  
Arthur, Paul.  
Armstrong, Fenwick.  
Brune, Augustus.  
Brien, Joseph F.  
Buckton, Harry C.  
Brown, Alice.  
Burrage, Charles.  
Burger, Fred.  
Burt, R. W.  
Bislow, Sadie.  
Burgess, Neil.  
Brown, W. F.  
Campbell, C. H.  
Carhart, J. L.  
Callahan, C. E.  
Callahan, Charles E.  
Carroll, Ed. H.  
Crawford, Floy.  
Cruver, John T.  
Crosby, W. C.  
Duffy, J. C.  
Dyer, Frank.  
Decker, J. H. (Telg.).  
Dewling, J. J.  
Decker, Blanche.  
Dunson, Laura.  
Egan, J. K.  
Eckler, John A.  
Eycourt, Margaret.  
Faber, Duke.  
Frohman, Chas.  
Foster, Mer.  
Forsyth, Kate.  
Fitch, Stanley.  
Greenwood, Marie S.  
Gilbert, Laura.  
Givard, Eddie.  
Gutman, Victor.  
Gus, William.  
Gray, Alice.  
Hastington, Wright.  
Hanson, Miss.  
Hill, Edward T.  
Hill, Milton.  
Hinch, W. K.  
Hoffman, F. F.  
Harrison, Lee.  
Hume and Castles.  
Huff, Minnie.  
Harold, Stuart.  
Hudson and O'Neill.  
Hayden, W. B.  
Hingman, O. W.  
Jarvis, H. B.  
Jarvis, H. C.  
Johnson, C. B.  
James, Thomas.  
Johnson, Oliver B.  
Judson, Walter.  
Keller, J. G.  
Knight, G. S.  
Kurt, Chas.

Kewlin, Marie (Telg.).  
Kellough, Clara.  
Kennedy, Harry.  
Lane, Frank.  
Logan, Anthony.  
Lawrence, Miss.  
Lackaye, Will.  
Lacey, Henry.  
Moore, A. P.  
Mason, Helen A.  
Melville, Charles.  
Meador, F. G.  
Mastell, Robt.  
Mansbury, Charles.  
McClellan, Mrs. M.  
Murray, Dominick.  
Owley, H. T.  
Pike, Maurice.  
Patterson, Geo.  
Pond, Anson Phelps.  
Kings, John.  
Rasche, Augusta.  
Russell, Harold.  
Ransley, Fitch W.  
Rosa, Patti (Migr.).  
St. C.  
Stuart, M.  
Selden, Edgar.  
St. Clare, Doris.  
Sydney, M. M.  
Sutton, Annie.  
Sponner, Agnes.  
Sponner and Melville.  
Tillotson, J. K.  
Torphy, Eddie.  
Thornton, Adelaide.  
Taylor, H. P.  
Torn, Ada.  
Trevino, Signor.  
Vernore, Miss B.  
Van Vleet, E.  
Whitson, Wm.  
Wheeler, J. W.  
Wilcox, T. D.  
Walker, L. A.  
White, R. C.  
Wheeler, C. R.  
Walton, E. L.  
Wheeler, W. O.  
Weldon, I. H.  
Wheeler, Joe.  
Williams, Tony.  
Wright, G. A.  
Walter, Emma.  
Wolfe, G. M.  
Z. Gold.  
Young, Max.

\* The New York Mirror has the Largest Dramatic Circulation in America.

## Autograph Professional Cards.

The Publisher wishes to call the attention of professionals to a novel and attractive feature that hereafter will be incorporated in our advertising columns. Autograph fac-similes will be inserted in professional cards of fifteen lines and upward that are ordered for three months, or longer, at our regular rates without extra charge. These autographs, with the customary printed matter appended, will form a unique and conspicuous style of card. Autographs should be written in black ink on white paper. If written wider than our column they will be reduced by the photo-engraving process to the requisite width. They should be sent to us for reproduction at least five days before the date of the first insertion. Our professional card rate is One Dollar per line—running fourteen lines to the inch—for thirteen insertions.

## Greed and Folly

According to Æsop, a Lamp soaked with too much oil and flaring very much, boasted that it gave more light than the sun. A sudden puff of wind arising, it was immediately extinguished. Its owner lit it again and said: "Boast no more, but henceforth be content to give thy light in silence. Know that not even the stars need to be relit."

Mr. Francis Wilson might consult the fables of the Phrygian sage just now with profit, for in them he would find pertinent and pithy commentaries on the baleful consequences of greed and folly. Mr. Wilson can be taken as a type of a certain class of performers who have rapidly risen by a fortunate combination of circumstances to a position of public popularity and who fall to develop in a corresponding degree the qualities of good sense and good taste.

Mr. Wilson, unmindful of its past and present service, has been trying for some time to kick from under his nimble heels the ladder by whose means he climbed into the graces of comic-opera patrons in this city. Not long ago, having failed to secure Mr. Aronson's consent to an absurdly unjust proposition, he signed a new contract to remain in the Casino company after the present agreement expires

on the first of May next. Mr. Wilson desired to take a trip to Europe next Summer, insisting that a vacation was necessary for his health. For that reason he wished his new contract to date from the 19th of September following. Mr. Aronson consented and the document was duly signed.

Then Mr. Wilson prepared to reap the fruits of his diplomacy. He at once entered into an agreement with Colonel McCaull to appear at Wallack's in a new opera under the latter's management during the period he specially reserved for his European tour. Mr. Wilson endeavors to justify his peculiar conduct by expressing his belief in the principle—every man for himself. "I have ascertained," he is reported to have said, "in the course of a somewhat varied career, that it is rather necessary for a man to look after himself in this world." So it is; yet it all depends on whether a man regards greed and deceit or honor and truth that part of "himself" that needs "looking after."

Mr. Wilson appears to have been guilty of grossly unprofessional conduct, and we should not be at all surprised if he finds in the end that he has sadly overreached himself. Strong words are necessary to characterize his behavior in resorting to a contemptible subterfuge in clinching his new contract at the Casino and then going over to a rival manager, who is notoriously inimical to Mr. Aronson, to play in opposition. We do not think in this connection that either personal dislike or business rivalry are motives sufficiently justifiable to secure Colonel McCaull from censure. He openly and unwisely aided and abetted a mean and apparently malicious move.

We have again and again witnessed the rise of mediocre young men like Mr. Wilson. Petted by the whimsical public for a time, paid out of all proportion to their artistic deserts, given a fictitious value by the indiscreet and flattering press, thrust into a prominence to which they are not rightly entitled, perhaps it is not strange that their skulls expand faster than their brains, and that their originally limited supply of good sense is reduced to a state of innocuous desuetude, or replaced by rampant vanity.

Unfortunately the stage alone offers opportunities for great rewards to men that fall utterly short in artistic requirements. The public creates favorites and treats them like new toys until other favorites supplant the old. Neither in music, sculpture nor painting is this possible. About the theatre many worthless idols are scattered, and each commands a crowd of thoughtless worshippers. The true votaries of the dramatic altar are often neglected.

It is the fault of the managers as well as the silly adulation of the injudicious public that such incidents as that in which Mr. Wilson figures come about. They put a mediocre person—an exponent of horse-play and buffoonery, perhaps—upon a lofty pedestal; they turn a yielding ear to his plaints; they indulge his caprices and feed his vanity; they raise his salary until it threatens to eat up the whole profits of the house. Then they are surprised when he treats them to a dose of base ingratitude.

Managers are unwise to become the slaves of actors like Mr. Francis Wilson. Mr. Aronson has had several better comedians in his company that have exacted no more than they were worth and whose relations have been marked by fairness and courtesy—Frederick Leslie for example. In him the Casino at one time possessed a comedian who could act and sing Mr. Wilson out of recollection. Nor did Mr. Leslie entertain a desire to own the theatre, together with well-defined designs on the earth, sun, moon and stars.

The time may yet come when performers troubled with Wilsonia will study the Æsopian parable that is quoted in this article.

## All Together.

A powerful point to be borne in mind by the playwright is that he is addressing a body of people who are to sit in company with each other for two or three hours, listening to the same words, observing the same characters and taking together a part in all that passes on the stage. Whatever occurs in the play must be so ordered as to create a sense of community and that they are all at one in the progress of the pageant. This homogeneity being produced and maintained, gives to the actor and the drama an immense advantage, virtually vitalizing the whole performance.

Every part of the drama supports every other part, and the audience as well as the actors are inspired with a certain *esprit du corps* which impels them all to march

on with good heart in the work, all ambitious to carry the breastworks with eager and intensifying enthusiasm.

These are the vital conditions to be observed in constructing the drama, securing the great unities of feeling, rhythm, movement and a satisfactory climax or denouement. When this sympathy is accomplished the stage and the auditorium are in full accord, co-operative powers, and the true histrionic end is attained.

Conformity to these methods will insure the development of legitimate drama as practised by all great masters of the dramatic art; departure from them leads first through a middle district of illogical melodrama, and conducts the audience into the bewildering land of harum-scarum and pot-boiling medleys, varieties, chopped straws, and horse-play.

The manager who has a play placed in his hands can have no surer test of its worthiness than to discover that the *raison d'être* prevails throughout its pages and that each movement has its purpose toward the same sequence and justifies itself with the solid energy of premise and conclusion.

Just at this time the stage is loaded down with disjointed and disconnected fragments and seeks to make up for the want of sense in the text by meretricious appeals to the eye with gaud and paint. The better mode is, we think, gaining ground, and we see in contemporary playwrights a growing disposition to hold their manikins together by arterial ligaments rather than by the mechanical force of muscular strength.

## Personal.

PROCTOR.—Agnes Proctor has resigned from the Allan Darr company.

MARSTON.—Richard Marston arrived from England on the *Alaska* last Monday.

RHEA.—Mlle. Rhea's present season includes a tour of Southern California.

WHITECAR.—W. A. Whitecar is playing the part of Tom Cooper in *Shadows of a Great City*.

WELBY.—Bertha Welby has succeeded Mrs. Dion Boucicault in the *My Geraldine* company.

DAVENPORT.—Fanny Davenport has called her company for rehearsals on the 3d of October.

LEWIS.—Lillian Lewis has secured a version of *As in a Looking-Glass* and has already produced it in the West.

FORREST.—Brooklyn and Philadelphia papers speak very highly of the performance of Gail Forrest as Lucia in *Clito*.

HANLON.—Toma Hanlon, with Zozo, although but three years on the stage, has sung "The Last Rose of Summer" 1,268 times.

KIDDER.—On Sept. 24 Kathryn Kidder sails for France by the steamer *La Champagne*. She will spend a few days in this city before sailing.

BERNARD.—Fannie G. Bernard has returned to the city. She has been absent at the bedside of her mother, who is ill. Miss Bernard has not closed for the season.

ADAMS.—Recently in St. Louis little Tonina Adams, of Harrison's Silver King company, was presented with a pair of diamond earrings by Mr. Emil Dahlheimer, a warm admirer. The child felt much complimented.

GRUBB.—The pretty face of Lillian Grubb embellishes the title-page of this week's MIRROR. Her first appearance at the Casino on Monday night in *The Marquis* was attended with applause and floral gifts galore.

AIKEN.—Frank E. Aiken writes from London that he has not permanently left the stage. He is simply taking a vacation and combining a little outside business with pleasure. He comes back to America with some new plays.

SYLVIA.—Mlle. Estrella Sylvia, from La Scala, Milan, and Her Majesty's, London, has been especially engaged for Ellsler's production of *Aladdin*. Of fine figure and handsome face, she is at the same time a mistress of her art.

GILBERT.—Laura Gilbert has returned from England, where she had been residing for the past two years. She intends settling in this country and will take engagements in comic opera or burlesque. She is a bright and pretty young lady.

MAGINLEY.—Ben Maginley has fully recovered his voice and is doing capably in *Inshavogue*. The revived play has become very popular, and where the company appears for a week the increase in business as the nights progress is very flattering.

FITZ-ALLAN.—Adelaide Fitz-Allan writes pleasantly of Mlle. Rhea's season, now in its second week. She is Mlle. Rhea's leading lady. Recently Kate Claxton offered her the part of Henrietta in the *Orphans*, but her present engagement precluded acceptance.

BALFE.—Louise Balfé opens her season to-night (Thursday) in Galveston. For several weeks past the Texas press has been heralding her coming, and dwelling upon her success over that circuit last season. Miss Balfé's advent marks the formal opening of the Lone Star theatrical season.

## Notes from Paris.

PARIS, Sept. 10, 1887.

The Comedie-Francaise has reopened its doors, not after a usual Summer holiday, for this theatre never indulges in such a luxury, but at the end of a forced vacation of five weeks required by the now famous committee on security in the theatres. The catastrophe at the Opera-Comique threw the Parisians into a fright; and no wonder, for a poorer set of theatres in the way of security and personal comfort than those in this city it would be hard to find. No centre aisles, long, narrow and tortuous lobbies, very few outside doors and all of them opening inward; in short, nothing but stuffy, uncomfortable and dangerous houses.

Before the fire at the Opera-Comique the authorities had allowed all the managers to fill up every available spot with "end-seats," so that when everybody was in place there was no possible means of quickly getting out in case of a panic. The great wonder is that so many people escaped alive from the Opera-Comique. Behind the scenes the accommodations and means of escape were worse than those in the auditorium. The catastrophe of May 25 had, then, one good side: it showed the Parisian what risks they ran when they entered one of their play-houses. Naturally a great outcry was made at the time, and the Prefect of Police, who is immediately responsible for the security of the public in all places of amusement, appointed a committee to examine what precautions were necessary to prevent conflagration and to permit an easy escape in case of fire. The committee immediately closed the most dangerous theatres and ordered extensive changes in all the others.

The Francaise and Odeon have made the modifications demanded, with the exception of the electric light, which is now being introduced; the other theatres, except the Menus-Plaisirs and Eden, which required but few changes, are in a state of chaos and will not be able to reopen for some time. At the Francaise centre aisles have been made everywhere except in the orchestra—Sarcy says it would be the death of comedy to have a centre aisle there—all the end seats have been removed, the lobby widened, new exits opened and an iron curtain posed. The Odeon being completely isolated, there were not so many changes required; but what was found necessary to do has been done.

In consequence of all these improvements Paris has been very quiet from a theatrical point of view for the past month, and even now there are only four theatres open—the Francaise, the Odeon, the Eden and the Menus-Plaisirs—none of which is giving any novelty. Last Saturday there were two debuts at the Francaise, but both were disappointing. Two years ago Mlle. Weber, on quitting the Conservatoire, made a remarkable debut at the Odeon in *Coppee's Jacobites*. Some enthusiastic critics cried: "A second Rachel has come!" On the strength of this debut Mlle. Weber was claimed for the present season by the director of the Francaise. After her debut she appeared in the classical repertory, but did not conform to hopes raised by her first performance. Her rendering of *Dona Sol* the other evening shows hardly any progress. Gifted certainly with great natural qualities, Mlle. Weber is lacking in experience and study. It would have been better to let her remain at the Odeon a few years until she had become qualified to appear at the Francaise. M. Leitner, who gained the first prize for tragedy and comedy at the Conservatoire this year, made his debut in the role of Charles Quint, in *Hernani*, one of the most difficult in the repertory. He was not at all successful, but as he is intelligent and possesses certain qualities he will do better when he shows himself in modern comedy.

If most of the theatres are closed, the managers are making active preparations to have a stock of novelties ready when their houses reopen. But we must not put too much confidence in what they say at the beginning of the season. If managers should produce all the pieces they promise the year would not be long enough; above all, if some of the plays should run a hundred nights. At the Francaise the close of the season will be Pailleron's new comedy of *The Souris*, which was retarded by Delaunay's departure. M. Worms will play the role originally destined for Delaunay, and which is the only male character in the comedy.

Other new pieces in preparation are the *Pere le Bonnard*, by Jean Alcard, and the *Bucheronne*, by Charles Edmond. Sardou and Dumas have "promised" new pieces, but if Pailleron has the same success as he did with *Le Monde ou l'on s'Ennuie* they will not be held to their promise. I say nothing about the revivals that M. Claretie announces, except to mention the report that M. Got is meditating a *Tartuffe*. What will Coquelin say? Two interesting debutantes will soon appear—Mlle. Rachel Boyer, who comes from the Odeon, and Mlle. Brandes, who has made a name at the Vaudeville.

The Odeon counts upon two great successes—a five-act drama in verse, *The Justicier*, by Francois Coppee, and a five-act comedy in prose by George Sand. Nanon is the title of this piece, which was found this Summer among the papers left by the great novelist. La Perdrix, three acts in prose, by Messrs. Adenis and Gillet; *La Marchande de Souffres*, five acts, by Judith Gautier; *Crime and Punishment*, four acts, by Hughes Le Roux and Paul Ginisty, and a dramatization of *Theophile Gautier's Captain Fracasse*, by his son-in-law, Emile Bergevat, are among the other novelties in reserve.

At the Vaudeville the first new piece will probably be *The Pere*, by Jules Gouvet, to be followed by the *Securite des Familles*, by Alban Valabreque; the *Ecurie Savoureuse*, by Goudinet, and the *Affaire Clémenceau*, adapted from Dumas' book by M. D'Artois. The projects of the manager of the Gymnase are not yet known, except that he intends to open with Goudinet's new comedy, *The Degomme*, and to play in the course of the season an adaptation of *Henri de Poin's* novel, "nee Michon." The important piece at the Ambigu will be Jules Verne's *Mathias Sandorf*, dramatized by Busnach. Sarah Bernhardt will return to the Porte Saint Martin and create the leading role in Sardou's new piece, and perhaps play the part of *Scorpienne* in L. on Cladet's drama of *Ompdrailles*. There is a terrible rumor that the faithful Busnach has offered to adapt Zola's "Terre" for the theatre. "The Terre," I may tell you, is the novel which is now running in the *Gil Blas* newspaper, and in fifth and want of observation exceeds any of Zola's previous works. If Sardou's piece is a success, the

Porte Saint Martin will not need to think of "Terre." The manager of the Renaissance expects a big success with *Henry Becque's* new comedy, *Le Polichinelle*, a study of the crowd of bohemians of all kinds who speculate on the Stock Exchange. The *Chat en Poche*, by Georges Feydau, and a *Review*, with Theo as the leading light, are on the list. Mme. Judic will reappear at the Varieties in her usual roles and in a new three-act piece by Melhaac, *The Decore*. Mlle. Milly Meyer will make her debut at this theatre in a new comedy by Fabrice Carre. At the Palais Royal no decision has yet been made as to what the first novelty will be, the managers counting on a long run for Durand and Durand, which was interrupted by the closing of the theatre for repairs. Louis Varnev, the composer of *The Mousquetaires au Couvent*, has written a spectacular operetta called *The Petit Tour du Monde* which will be produced at the Gaité; the other piece announced at this house is the *Cigale*. At the Bouffes the new operettas will be *Sosie*, by Pugno; *Chouchon*, by Audran; *Mamzelle Cre Nom*, by Serpette, and perhaps *Junia*, by Suppe. The *Folies-Dramatiques* will give Robert Surcouf, by Planquette; *Comper Gillerly*, by Charles Perry; *Mademoiselle de Belleville*, by M. Milloekker. Jeanne Granier has been engaged at the Nouveautés and will create the role of Rosa in *Lacome's Saturnales*, with which the theatre will reopen.

The Grand Opera, which has not been disturbed by the Prefect of Police, has continued open all Summer, giving representations of the old favorite operas. The new work, which will not be ready before December, is Dumas' *Dame de Monroreux*, adapted by Auguste Maquet and set to music by Gaston Salvayre. The Opera Comique will be temporarily installed at the Theatre des Nations, opposite the Chatelet. This house was originally constructed for a lyrical theatre (Gounod's *Faust* was produced here), and although it has frequently changed its kind it is still a large, elegant and commodious house. The Italian Opera was revived here four years ago under Maurel's management. The only objection against this theatre is that it is situated a long way from the active centre of the city; but this is not a serious difficulty in the present case, for people will go to the Opera Comique wherever it is placed. No decision has yet been made about the new operas, and it is not at all certain that any novelties will be produced before the erection of a new house a year or more hence. In the meanwhile the Parisians will be satisfied to hear *Dame Blanche*, the *Pre aux Clercs*, *Carmen* and other well-known operas that the young composers have not succeeded in making us forget. There is a rumor that the Eden is to be turned into a lyrical theatre, and that Verdi's *Othello* will be given during the Winter. But the Eden is such an unlucky theatre that it is difficult to get anyone to touch it. It has nearly ruined its managers thus far, and the other day, when it was put up at auction, no one would bid for it. At present it is in the hands of the actors, who are running it on their own account.

Another attempt is to be made this Winter to revive the *Frascati* dance-hall, a place where a dozen years ago all good Americans used to visit when they came to Paris, the same as they went to Mabilly, Valentino and Bullier. *Frascati* died out a few years ago and was turned into a club-room. The Prefect of Police afterward closed the club because there was too much gambling within its walls. Then Metra undertook to renew the gay and festive evenings of the past; but it was no go. Was it because the Parisians are getting more serious? Perhaps so, for since Mabilly, the Casino, Valentino, the Chateau Rouge and a few others of the same sort have disappeared, no new balls have succeeded in replacing them. Mr. Deransart, the well-known orchestra leader, is the courageous man who is going to undertake the new enterprise.

STRAFPONTIN.

## Letter to the Editor.

A MISTAKE CORRECTED.

COLUMBUS, O., Sept. 18, 1887.

Editor New York Mirror:—I wish to correct a mistake published in this week's MIRROR. I am announced as going with H. W. Williams' Own company, of Pittsburgh, whereas I have signed for the season with Simon and Carver's Little Nugget company. Hoping you will correct the mistake, I remain yours truly, ALICE RAYMOND.

SIMPLY ENGAGED.

OPERA COMIQUE THEATRE, LONDON, Sept. 9, 1887.

Editor New York Mirror:—The impression seems to be in America that I have taken the theatre. Kindly give me a small space in your journal to state that I am simply engaged by the management to produce my play and create the leading role. By doing so you will greatly oblige yours most sincerely, JOHN A. STEVENS.

A MISTAKE SOMEWHERE.

DURBY, England, Sept. 5, 1887.

Editor New York Mirror:—I have just received THE MIRROR of August 27. The article under the head of "Gossip of the Town," stating that "F. M. Burbeck requests us to state that he and his wife, Nellie Lingard, were legally separated many months ago," was a complete surprise to me. There must be an error somewhere, as I should certainly be the first notified of such an event; and as such is not the case, I should be very pleased if you would give this place in your paper. Respectfully yours, NELLIE LINGARD-BURBECK.

MISS PATTISON AND MRS. LANGTRY.

NEW YORK, Sept. 10.

Editor New York Mirror:—The following kindly notice appeared of me in the *Morning Journal* of Sunday: "That excellent actress, Kate Pattison, remains the only one of the company which Mrs. Langtry originally brought to America." This is very flattering; but paradoxical as it may seem, is calculated to injure my prospects, as I no longer occupy the position of leading lady to Mrs. Langtry, which I held for four years. There being no part for me in the new play of Mr. Coghlan's, which was expected to run for a season, my services were of course dispensed with. I did not, however, know this until the 1st of August, which left me very little time to make another engagement. I am, however, negotiating at the present moment, but as the notice in question may be misleading, I feel sure you will kindly give me the opportunity of putting the misapprehension right. Thanking you in advance, I am, dear sir, very sincerely yours, KATE PATTISON.

FORGIVE AND FORGET.

London Dramatic Review.

Mr. William Winter has gone for Wilson Barrett in THE MIRROR. He says that Barrett has no conception of how to play Hamlet. I cannot agree with this, even though Mr. Winter lugs in the authority of his English prototype, Clement Scott, to support his views. There is only one thing I cannot forgive in Barrett's Hamlet. It is the spoiling of the best pun in our language.

WHAT THEY DESERVE.

Grand Rapids (Mich.) Telegram-Herald.

THE NEW YORK MIRROR is giving \$50 play pirates just what they deserve. THE MIRROR is a credit to the theatrical profession, and every honest, larger should patronize it liberally.



## The Usher.



Mend him who can! The ladies call him, sweet.  
—Love's Labor's Lost.

Aided and abetted by the proof-reader, the types sometimes make queer blunders, even in such a carefully supervised journal as THE MIRROR. Last week a writer sent up some copy which began: "Dockstader's is open again and the fun-lover is glad." This was strictly in accordance with the facts of the case; but it did not strike the eyes of the compositor and comma-sprinkler favorably, and so they changed the latter part of the sentence to the decidedly and absolutely untruthful assertion that the "free-lover is glad."

Here's bad news from Schroon: Fred. Maeder writes me that he is seriously concerned regarding his eyesight, which is becoming very bad. "To lose my eyes," he says, "would be to me an existence locked up in a tomb." But even a shadow like this can't darken Maeder's facetiousness. He asserts that his eyes are so weak that a hornet which always drives at them couldn't make them out and sting him on the nose. Roland Reed has consented to extend the time of Maeder's contract for the new comedy Quack, as the dramatist will not be able to write for a couple of months. Let's hope when he comes back to civilization the oculists will find the trouble has been exaggerated, and that no alarm need be felt.

I experienced a genuine surprise the other night when I crossed the ferry to Jersey City to attend the opening of William Henderson's new Academy of Music. The veteran manager has conjured up a handsome and commodious place of amusement. It is on the ground floor, with ample exits, perfect lines of sight, a wide stage, comfortable seats and attractive decorations. For the first time Jersey City has a theatre in every sense worthy of the name, and if the Jerseyites do not patronize it liberally it will be because they are unable to appreciate a good thing when they've got it. The bookings show a fine lot of dramatic plums, and the start betokens an unprecedentedly prosperous season.

I admire and respect Manager Henderson for his skill, his enterprise and his honor. For thirty years he has met his obligations, dealt fairly by every one and kept faith with the public and the profession. Representing as he does sterling theatrical principles, Mr. Henderson is entitled to the good will and encouragement of everybody in his present undertaking. I, for one, wish him all possible good fortune.

## Summer Work of Two Dramatists.

"I have been down at Narragansett Pier with Brander Matthews almost all summer," said George H. Jessop to a MIRROR reporter, "but neither of us has been idle. Instead of that we have been finishing the melodrama in five acts, entitled Lynch Law, that we have been at work on since last winter. It is just completed, and we intend reading it to two or three managers who have expressed a desire to hear it."

"The title in a measure suggests the piece, but it is impossible for me to give you even a general idea of the story in brief, as the plot is elaborate and involves the relations of a great many people. The scene is laid in the vineyard districts of California, a part of the State that has never before been used for theatrical representation, to my knowledge. When we read or see California it is never the Coast, but always the interior. Even Bret Harte has not dwelt on it in any of his efforts. I ought to know the life there, though, as I lived among it for four or five years. All of the characters are actual studies of real life."

"The play deals with an isolated community under the domination of a vigilance committee. The existing law of the land is maintained by the proper officer and eventually triumphs, chiefly by means of the hero, who, having twice narrowly escaped death at the hands of the mob, succeeds in bringing home to the real perpetrator the murder of which he has been accused. The underlying motives are love, revenge and jealousy. There is abundant comedy, but the main interest of the play is serious. The hero, who is accused of the murder, as I have said, comes near being lynched, and the play shows what the hurried judgment of lynch law might do in the case of wrong. It points a moral against all lynch law and against the hasty judgment of a mob."

"As for my other work, the three-act farce-comedy by Mr. Matthews and myself which was accepted by Daniel Frohman last Spring—Next-Door Neighbors—will probably be seen at the Lyceum Theatre after the production of Belasco and De Mille's work. It shows how people live in the great apartment-houses—the

swell flats uptown. Is a regular farce-comedy, and deals with the loves of the young neighbors. Nat C. Goodwin, who you probably know, has the play of A Gold Mine, which John T. Raymond produced in Memphis early this year, and he will present it after Christmas."

## Sydney Rosenfeld's Responsibilities.

In connection with the two comic operas by Sydney Rosenfeld, in which Francis Wilson holds certain proprietary interests—namely, The Oolah, which is to be produced at the Casino in January, and The Lady; or, The Tiger, to be presented at Wallack's Theatre by McCaull's Opera company next May—Mr. Wilson's name has been mentioned as co-author with Mr. Rosenfeld. Mr. Wilson wishes it understood that Mr. Rosenfeld alone is responsible for both pieces. The former opera is derived in part from the French, while the latter is an entirely original work, and neither by suggestion, "business," or in any way whatever does Mr. Wilson lay claim to the credit of authorship. He purchased an interest in both of the works because he believed in their market value.

In speaking of the sale of The Lady; or, The Tiger, to a MIRROR reporter, Sydney Rosenfeld said recently: "Colonel McCaull outbid the Aronssons and secured the piece two weeks ago, and Mr. Wilson and I have decided, rather than lose the *clat* of a New York opening, to wait until May next, when the opera will be produced at Wallack's on the opening of McCaull's season there. The costume plates for the production are now being drawn by Percy Anderson, of London, and the work will be produced as a spectacular lyrical comedy. As an admirer and endorser of THE MIRROR's views regarding the ascendancy of the libretto, I have endeavored to give the text of The Lady; or, The Tiger, a dramatic importance and significance hitherto untrampled in musical productions."

"It is a noteworthy fact that Colonel McCaull accepted the work and made liberal offers of terms simply from hearing the libretto. We are to receive ten per cent. of the gross receipts, which is more than the Colonel ever paid, the next being seven per cent., which he paid for The Black Hussar. When the piece is produced McCaull's company will be reinforced by people who are at present under contract to other managers both at home and abroad."

## Gau's New Opera Company.

The remaining members of the Maurice Grau company arrived from France last week on the steamer *Bourgoigne*. Among the number was the prima donna, Mlle. Julie Bennatti; M. Marris, the baritone; M. Merle, the stage manager, and M. Martin, musical director, with Mlle. Nordale and Mesdames Dass and Siebert. The other members of the company are M. Mezières, M. Stephen, a light tenor and comedian, and Mlle. Stanon. Twenty-five chorus people were also brought over.

Mlle. Bennatti is a charming little Frenchwoman. Her hair is raven black, and her eyes clear and bright. She was dressed in a dark blue gown, but was covered with an English mackintosh. A large hat, rolled back from the side and front, adorned her head. She does not speak a word of English, but conversed pleasantly in French about her costumes, of which she said she had brought over twenty trunks full. Mlle. Bennatti is the original Olyette. Her last engagement was at the Renaissance Opera Bouffe, Paris. The company will open at the Star in Le Grand Mogol, Audran's new opera.

## The Season at the Madison Square.

"I shall open the regular season of the Madison Square Theatre on Oct. 3," said A. M. Palmer to a MIRROR reporter recently, "with a revival of Jim the Penman, at the particular desire of very many patrons. The success the play is having out of town is something phenomenal. Company No. 1 has been out two weeks, and has already taken nearly \$16,000. The play has been reproduced in Boston by my regular company, and the engagement is even better than that of the Spring season."

"Jim the Penman will positively run only four weeks, and will then be followed by Love's Martyr, in which Charles Coghlan will, in all probability, make his first appearance. Immediately after that we shall do Elaine, which I hope to stage in the most elaborate style possible. I have also a new play by Octave Feuillet, one by Henry Arthur Jones, and several other new works, which may see the light during the season. The author's matinees will be continued—the first one being given on the afternoon of Oct. 11, when a drama by Henry Lee and Herr Outomeyer, entitled Angela, will be presented. This is not a dramatization of any of Haggard's works. In the first matinee performance will be several outside people, and most probably Messrs. Salvini, Flockton and Ramsey, of my company. While I am on the subject I want to say that Mr. Mansfield's season here has been remarkably successful, and that I hope it will be the precursor of many others under the guidance of the same gentleman."

"For the coming season my company will be remarkably strong, and will consist of twenty-two people—namely, Charles Coghlan, J. H. Stoddart, Alexander Salvini, Frederic Robinson, H. M. Pitt, L. F. Massen, E. M. Holland, Walden Ramsey, C. P. Flockton, William Davidge, Sr., Herbert Millward, Agnes Booth, Mathilde Madison, Maud Harrison, Annie Russell, Marie Burroughs, May Robson, Blanche Curtsie, Miss Seligman, Marie Greenwald, Mrs. E. J. Phillips and Mrs. E. L. Davenport. I shall also retain the services of Gene Presbury in the stage department, Richard Marston in the scenic department and Frank A. Howson in the musical department."

## Mr. Tompkins' Run of Luck.

Eugene Tompkins visited the city last week, and to a MIRROR reporter who met him gave vent to much enthusiasm over his latest success at the Boston Theatre, A Run of Luck.

"The play has made a bigger hit, judging from the first week's receipts," he said, "than any of the previous successes of the theatre,

either The Exile, Jalma, World or Youth. What do you think of nearly \$11,000 for the week, the first night of course being given up almost entirely to the press. Next week the receipts will be even larger. The expense of the production was \$60,000, and it will run at the Boston Theatre for three months, after which it goes to Niblo's Garden for a run. It will be produced in this city in the same style, with the same effects and on the same large scale as it is being seen in Boston. There will be a pack of English hunting dogs, seven English racing horses, real jockeys, and twenty six speaking people in the cast."

"Regarding the Fifth Avenue Theatre, all I can say is that I have not made up my mind to anything regarding it, and that I will not for some time to come. The secrecy maintained for a few weeks regarding the lease was necessary. When the fact that some manager had secured the theatre was first published, the lease was not signed, and it was not policy for me to come out and say I had it, and then have the negotiations fall through."

## New Star and New Play.

John Hazelrigg, who has in past seasons been leading support with Bertha Welby, Bella Moore and others, is getting ready to star in a new comedy drama entitled One Million Dollars. In speaking of the play and his plans, Mr. Hazelrigg said in conversation with a MIRROR reporter:

"I have good prospects of securing a city theatre for an opening. I have had a pleasant and successful experience of six years on the boards, playing a great variety of roles in many companies. Having a penchant for character, or eccentric, comedy, I think I see my way to success in the star part in the new comedy I have secured. At least I am sanguine enough to take the risk of an investment. The play is in five acts, and the star part is a citizen of the world—a tramp. I will not burden you with the plot, except to say that with the end of the play the tramp, dying, makes amends for his bad courses by throwing light upon mystery and aiding virtue in its usual triumph. My conception of the tramp departs from the conventional. I do not propose to burlesque the part, making it a mere means for creating laughter. He will have his serious moments, while at the same time he will not lack humor. He will be a dry, matter-of-fact, sometimes philosophic fellow, with touches of pathos. In fact, a tramp of the intelligent sort. I think the plot of the play is very strong; but of that you will have a chance to judge later on. I have engaged Harry Chapman as manager, and he is now busy with preparations for the opening."

## Mr. Grover's Lost in New York.

"It is the intention of Colonel Miles and myself," said Gen. Barton to a MIRROR reporter the other day, "to put on the road Leonard Grover's five-act melodrama, Lost in New York. I have just completed arrangements with the author, and the play will go out just as soon as we have secured a company and the necessary time. Some of the dates that were to have been filled by John A. Mackay in Circus in Town will most probably be taken. As for the play, I must say that I was never so taken up by a local drama in all my life. The action is spirited and incidents follow one upon another with lightning rapidity. The piece, as you may know, was produced by Mr. Grover himself last April in Philadelphia and Boston, and it was declared then to be one of the greatest melodramas ever produced. We may open in New York. If not, in Philadelphia or Boston, where we have been offered time. All of the scenes of the drama are laid in New York, and the plot deals with the trials of a woman and her daughter who are kept out of their inheritance by a near relative. The thrilling scene of the play is the escape of a blind woman from the lunatic asylum on Ward's Island, dressed as a messenger-boy, and in the play is shown the workings of the panel game. The scenes represent the interior of a fashionable mansion on Forty-second street, a less pretentious house on East Broadway, Ward's Island, Gramercy Park and other points. The scenery is all painted."

## A Small Budget.

Manager A. M. Palmer is getting more than his share of attention from the play-pirates. On Saturday last he obtained through his counsel, ex-Judge A. J. Dittenhoefer, from Judge Donohue an injunction restraining Messrs. Hickey and Gobay and Fenwick Armstrong from presenting the plays Hazel Kirke and Young Mrs. Winthrop. The papers allege that the former play was written by Steele Mackaye and the latter by Bronson Howard, who assigned them to the Madison Square Theatre, and that no one has the right to present them without their consent, and that the defendants, without such consent, have announced their production in Hudson and other cities in this State. The injunction was served on Monday.

Early this week Mr. Palmer received a letter from W. W. Fowler, manager of the Skipper by the Light of the Moon company, in forming him that the Clair Patee company, with "the brilliant young American actress," Edith Arnold, and Willard Simms, had appeared in A Bitter Wrong at Manhattan, Kansas. Mr. Fowler stated that he had paid a visit to the Grand Opera House in that town, the manager of which was H. L. Wood, and that he had seen the play, which was actually Jim the Penman. The drama was given verbatim, the business being all copied from the New York production. Mr. Palmer will begin to investigate at once.

One Senter Payton runs a barnstorming company with Dot Putnam as star. Saints and Sinners has a prominent place in his repertoire. Another play, Devotion; or, The Strange Murder at Shasta, is simply My Partner. Josh Whitcomb is another of Payton's thefts; also J. B. Polk's Mixed Pickles.

Last week Milton Nobles wired Manager Palmer that Warren Noble, the play-thief, was presenting The Private Secretary and Young Mrs. Winthrop at the People's Theatre, Lincoln Neb.

THE MIRROR correspondent at Saratoga writes: "I send you a programme of some one called 'Alma,' who played here last week.

She pirates everything, and the play for in a Hotel is nothing else than A Bunch of Keys Call Mr. Sanger's attention to the steal." Gardner, the glass-eater, plays a part in this particular Bunch. On the bill he is announced to "eat glass in full view of the audience."

W. W. Fowler, manager of Skipped by the Light of the Moon, sends the following from Manhattan, Kas., under date of Sept. 15:

"Add to your list of play-pirates the Clair Patee company, touring this State in repertoire of stolen plays. The enclosed bill of A Bitter Wrong is another title for Jim the Penman. It was given here this evening verbatim, and with all the business of A. M. Palmer's company closely copied. The management announce The Shaughraun for to-morrow night."

## Openings Here and There.

[SPECIAL TO THE MIRROR.]

PITTSBURGH, Sept. 18.—Tobogganing the very greatest of all Mestayer's successes. A decided hit here.

RICHMOND, Va., Sept. 19.—Bristol's horses, at the Richmond Theatre last night, drew a packed house, promising a big week's business.

CHICAGO, Sept. 19.—Hansons' Le Voyage en Suisse opened to the largest house of the season. Largest house gallery in five years. Hundreds turned away.

INDIANAPOLIS, Ind., Sept. 20.—Fantasma opened b'g at the Grand; \$300 over opening last year. Ivy Leaf had a good house at English's. Little's World drew a crowded house at the Museum.

BUFFALO, Sept. 20.—Little Puck was produced, for the first time, last night to an audience that filled the Academy of Music. Frank Daniels, the star, was supported by an excellent company under the management of William R. Hayden. The piece is a musical comedy founded upon Hayden's novel, "Vice Versa," by A. C. Gunter, Fred Maeder, Robert Fraser and Howard P. Taylor. Mr. Daniels made an instantaneous hit as Puckington Giltedge, an old and wealthy stock broker with a penchant for pretty actresses of the opera bouffe. Bessie Sanson, was charming as the lively daughter of Dr. Savage, the savage mentor of the Savage Academy for Boys, in love with Billy Giltedge, the wayward son, and terror of the academy. Will Henderson did well in the latter role. Robert Fraser, as Singsong, the butler of the Giltedge household, was successful in an amusing part. Killie Deaves, as the daughter of Giltedge, and Misses Ray Douglas, Hope Curran and C. A. Raymond, pupils of the Newborn Ladies' Seminary, sang and danced themselves into favor. The beautiful dancing of Mlle. Rose, in French juvenile ballet, with the protegee dancing of the clever Gustavus Solike, carried away the house with enthusiasm.

W. R. MEADOWCROFT.

## Gossip of the Town.

Helene Hastreiter arrived by the *Aurania* on Sunday.

Louis Aldrich opens his season in My Partner on Oct. 15.

J. H. Craig, manager of Tabor's Opera House, Leadville, Col., is in the city.

Alma Aiken has left the Devil's Auction company and returned to New York.

F. O'Neill, manager of Mabel Sterling in Three Corners, has arrived in town.

Alfa Perry and H. D. Byers have opened a third season with Joseph Murphy.

Thomas F. McCabe, late with Robert Downing, is disengaged for the season.

Saphore and Melville's theatrical venture at Frankford, Pa., has come to a sudden end.

Charles Barton, late with Robert Downing, goes in advance of the *Ermine* road co.

Cecil Raleigh, the author of The Great Pink Pearl, sails for Europe on Tuesday next.

Harbor Lights will open its season at the Grand Opera House next Monday night.

The season of the George S. Knight Baron Rudolph company opens at Hartford on Oct. 3.

Fred Dubois has been engaged by Gus Pitou as business manager of the Mantell company.

Denman Thompson in The Old Homestead will follow Lagarone at Niblo's Garden.

Paul Arthur has been engaged to take the part of the coadjutant in the *Heid* by the Enemy company.

Jessie Kimball's Mam'selle company is rehearsing at Proctor's Novelty Theatre, Brooklyn, E. D.

J. B. Doblin, the Bowery theatrical tailor, has opened his large and varied stock of Fall and Winter styles.

Adolph Neudorff arrived from Germany on the North German Lloyd steamship *Trave* on Friday last.

Mrs. James Brown Potter is reported to have secured a play from Edwin Cleary, and to be about to produce it.

The audience at the Fourteenth Street Theatre last Saturday night was the largest ever seen in the house.

Griffith Morgan has returned from Norristown, Pa., where he has been painting scenery for a local theatre.

George H. Adams and Toma Hanson are doing good work in *Zozo*, receiving much attention from the press.

Louis Aldrich has purchased for this country the rights to The Kaffir Diamond from Samuel French and Son.

R. Morrison has purchased from Samuel French and Son the sole right to Sister Mary for the Pacific coast.

Charles Eldridge will retire from the Richard Mansfield company at the close of the New York engagement.

Jeff. Leeburger has been engaged to pilot one of Henry E. Abbey's attractions—the concert tour of Mme. Gerster.

Ed. E. Kidder is negotiating with Frank Maeder for the rewriting of Tom, Dick and Harry for the Salisbury Troubadours.

Jennie Williams is reported to have made quite a hit in the West in her impersonation of Mme. Almee in *Catnip Tea*.

Heinrich Boettel, the German tenor, who is under the management of Heinrich Conried, will sail for this country on Oct. 5.

Frank A. Tanehill, Jr., and Robert Fraser are writing in collaboration an Irish comedy which is destined for Barry and Fay.

Grace Filkins, who had been engaged for Helen Davray's support, has been secured for Mme. Modjeska's company.

Ariel N. Barney writes to a friend in this city that Thomas W. Keene's business is the largest he has ever played in.

The Dark Secret is reported to be increasing in receipts nightly at the Academy of Music. The play is on for an indefinite run.

There will be a grand opening of Harry Alden's new theatrical review, formerly "The Criticism," on Union Square next Wednesday.

W. Sargent has started in London, in connection with Walter Bentley, an international bureau for the transaction of theatrical business.

Two white ponies and a phaeton were purchased last week to be used in the production of Baron Rudolph at the Fourteenth Street Theatre.

The following weeks are open at Kelly's Front Street Theatre, Baltimore, Md.: Oct. 3, Jan. 9, 16, 23 and 30, Feb. 6 and 27, March 5, 12, 19 and 26.

During the recent illness of Nellie McHenry her place in The Humming-Bird was taken by Sally Williams, who is reported to have made quite a hit.

Patti Rosa will produce her new comedy by Frank A. Tanehill, Jr., and Richard F. Carroll, entitled P. A. T. at Hood.

George W. Sammis leaves the city to-day (Thursday) for Philadelphia, en route for Richard Mansfield's opening at the Chestnut Street Theatre on Oct. 3.

Fred. Lennox, who was with Lotta last season, has returned from Asbury Park, where he has been spending the summer, and is at liberty for singing comedian.

May Yobe, of the Arabian Nights company, who has been ill for several weeks, is better. She has resumed her part in the burlesque at the Standard Theatre.

Dr. Freckle and Mr. Suide; or, Working in Another Man's Field, a short burlesque of Dr. Jekyll and Mr. Hyde, will be put on at Dockstader's in a week or two.

Time is open at the Potter Opera House, Amsterdam, N. Y. The population is 33,000, with seven nearby villages to draw from. The seating capacity of the house is 1,100.

William E. Lawrence has been engaged for the box-office of Wallack's Theatre in place of Harry Askin, who is acting as business manager of McCaull's Opera company.

Frederick Bryton has secured the return date of Dec. 12 at the Globe Theatre, Boston, through the splendid business done there week of August 22, when he played to over \$6,000. He has also secured four weeks at the Fifth Avenue Theatre.

Max Thies's star, The American Claimant, with A. F. Burbank as Colonel Sellers, is to be given at a special matinee at the Lyceum Theatre to-morrow (Friday) afternoon.

Ida Mülle is a feature of Broderick's Opera company, playing Yum Yum in The Mithrid and Rome Mayfield in *Madrigals*. The press notices give her the promise of a star.

Kather Robbles and Little May Dargan have been engaged for Noll Burgess' company. Percy Saxe is also engaged. Mr. Burgess opens in Louisville next Monday night.

Walter Owen went to Philadelphia last week to play juveniles in Joseph Murphy's company. The defection of another member of the company placed him in the position of leading man.

A contracts for second roles and a second comedian were made for Abner and Walters' criticism Opera company. The company is this week in Ft. Wayne, Ind., week of Sept. 26, Columbus, O.

W. J. Henley and the entire Deacon Brodie company arrived by the *Elthiope* on Monday, and left that night for Montreal, where they open the season at the Academy of Music next Monday night.

The rehearsals of Belasco and De Mille's new play, to be produced at the Lyceum Theatre on Nov. 1, and marking the opening of the regular season and the regular stock company, begin next week.

Sam Reed, the well-known young singing comedian, has had offers from the Casino, from a well-known concert, who is to open shortly at the Fourteenth Street Theatre, and from Myra Goodwin and Maude Banks.

At the close of the performance at the Lyceum Theatre on Tuesday night, Cecil Raleigh personally complimented all the cast, and stated that it was the best production of The Great Pink Pearl that had ever been given.

Marion Percy, formerly with the Strategists company, and Edward Barry are two recent importations for the season of the Brereton company, which opens its season in Pittsburgh on Oct. 1. Harry Parker has been re-engaged for the role of the Tiger.

Florence Wade, an English actress who is now on her way to this country, and who intends making a starting tour of twenty-five weeks, has secured for this country from the English eventer, the sole rights to *Blind Justice*, a successful drama.

The Hoodman Blind company now playing at the People's Theatre will be the only organization of that name on the road this season. Harry Sellers is the business manager, and the drama is booked for a season of thirty-five weeks in the larger cities only.

Last week Andrew's Michael Strogoff, under the new scale of prices, drew \$6,441 at Heuca's Opera House, Cincinnati. This was a gratifying result in face of the opposition of *Rome Under Nero*, bell gamster, hot weather, and good attractions at the other theatres.

"I have received over 150 applications for time from the advertisement in last week's MIRROR," said Frank Irving, manager of Alice Harrison, to a reporter of this journal, "and even if I had not always been a steadfast believer in the worth of advertising in its columns this would have converted me."

Only a Farmer's Daughter, with Marion Abbott as the star, is doing a fine business in Pennsylvania. In Scranton the house nearly touched \$900 (really reached \$800). This is phenomenal with a play now in its eighth or eleventh successive season. It bids fair to rival the vitality of Uncle Tom.

"The character of first-night audiences has changed materially within the last six or seven years," said a well-known manager to a MIRROR reporter the other day. "Half a dozen years ago it was found difficult for a manager to fill his house on the first night with dead-heads, let alone money."

E. B. Ludlow, business manager of A Hole in the Ground, made a bet with Charles H. Hoyt some time ago that the first week of A Hole in the Ground at the Fourteenth Street Theatre would be larger than the first week of *Demmas Thompson* at that house. The bet was for a suit of clothes and a collar, and was won by the *Hole*.

Victorians Gordon and Felix Duquesnel, the latter the director of the Porte St. Martin Theatre, Paris, recently cabled to Edmund Gerson: "Congratulations on the success of *Patric* (Dolores). Best and sincere wishes to Director B. Snow, kindly Jacob, the composer of the great *Druidia* ballet, cabled to M. Gerson: 'My best wishes to your brother-in-law Bolosay.'"

The following people have been secured for the *Heid* by the Enemy company which opens its season at Rand's Opera House, Troy, on Oct. 31: James E. Wilson, Paul Arthur, William Hanson, Paul Hanson, Paul Hanson, Blanche Thorne, Hattie Schell, Kate Denis-Wilson, H. A. Morey, Harry Rose, W. T. Doyle, J. Farrell and Walter Hume.

Joseph Adelman's support in May Blossom comprises T. D. Frazer, D. A. Burt, Harry Lacey, D. E. Conley, Claude L. Goursaud, Lucille La Verne, Dorra M. Boyd, Alice Haines and little Louis and Kibel Haines. The season opens at Tarrytown, N. Y., on Oct. 26. Branch O'Brien is business manager, and Charles Lehinger treasurer.

A Great Wrong, under the management of T. H. Winnett, seems to have been launched on a successful season. J. B. Studley is starred in the leading role. Manager Winnett will do considerable travelling this season, alternating between the Great Wrong and the Passion Slave companies. Edward I. White will remain in charge of Mr. Winnett's New York office, 366 Broadway.

Extra precautions are being taken in the London theatre against death from fire and pestilence. As a result, the theatre has made arrangements to have the whole of the special exits at the Lyceum Theatre opened for use at every performance, while Beerboom Tree has secured an extra fireman for the purpose of standing in the line of the Haymarket Theatre nightly with hose ready for immediate use.

As the tearing up and keeping open of the street in front of Wallack's theatre for the placing of the electric wires would have seriously interfered with the business of the house, Theodore Moss took a wise step on last night, and by the aid of a fluent tongue and the influence he may reasonably be supposed to exert over a Commission of which he is a member, had the work done on Sunday.

The sale of seats for the season of French opera by Maurice Grau's company at the Star Theatre opens this (Thursday) morning. The first three nights of next week and the Saturday matinee and evening are to be devoted to Le Gra d Mogol, in which Mlle. Julie Bennatti will make her appearance, while Thursday and Friday will be devoted to *Serment d'Amour*, in which Mlle. Mary Prard will be seen.

Charles T. Ellis is booming along as a star under the management of F. F. Proctor. West End, in crowded houses everywhere, and the town has passed the stage of an experiment. The press lavishly praise upon Mr. Ellis' acting and singing in *Casper the Vagabond*, and predict a successful future for the young star. He will be the attraction at Proctor's Novelty Theatre, Brooklyn, E. D., during the week of Oct. 3.

Professor D. M. Bristol and his famous Equestrian school (school of horse) have started on an extended tour of the South. The show has been much improved in new features for this season, which has started off with tremendous business in Baltimore, Norfolk and Richmond. The horses now number twenty-two, and take part in a veritable equine comedy. John C. Patrick holds the managerial reins for a third season.

The following people have been secured for George S. Knight's Baron Rudolph company: Carry Turner, Dolly Klyne, M. A. Kennedy, Charles Bower, Samuel W. Keene, Lia Hurst, Frank Colfax and George D. Fawcett. Mr. and Mrs. George S. Knight will be seen in their original parts. The company will be engaged this week, and the rehearsal, under the direction of David Belasco, will begin on Monday next at the Lyceum Theatre.

George H. Broderick is meeting with flattering success in his venture in the field of opera. His company, recently formed, is giving Western audiences their first taste of Ruyddore. With this exception, Mr. Broderick is presenting those comic opera successes that are a little worn, but still retain popularity. The company is in great demand, and is doing a fine business. It comprises some well-known names, including Mr. Broderick, Emma Mabella Baker, Ida Mülle and Mabel Haas. As became great favorites in Kansas City during a long summer season recently closed.

Manager Gustave Amberg, of the Thalia Theatre, arrived on the *Aurania* on Sunday last. Among the engagements he has made while abroad are those of R. Junkerman, of the Hof Theatre, Stuttgart, who is to appear at the Thalia on Oct. 10 in *Die Schone Heidin*; Harry Boettel, a tenor who has made quite a sensation abroad, and who is to make his debut here in Oct. 16 as Manrico in *Il Trovatore*; Ernst Poswart, director of the Hof Theatre, who is to appear in *Die Schone Heidin* on Oct. 26, giving thirty performances; Kull Hahn, formerly director of the Victoria Theatre, Berlin, and Marie Engel, who will probably appear at the Academy of Music in Italian and German opera.

"The first production of Monbars, in which Robert Mantell is to star this season







**BROOKLYN OPERA CO.**: Winfield, Kas., 22, Newton 24, Hutchinson 25-27, Great Bend 28, Larned 29, Dodge City 30-Oct. 1.

**CANTON OPERA CO.**: Ann Arbor 19, week, Columbus, O., 26, week.

**CONRAD-BERNHARDT OPERA CO.**: Williamsport, Pa., 22, Reading 23, Baltimore 26, week.

**CARLETON OPERA CO.**: Trenton, N. J., 24, Philadelphia 26, week, Cincinnati Oct. 3, week, St. Louis 27, week, Nashville Oct. 3, week.

**GRAND OPERA CO.**: Buffalo 19, week, Jamestown 26, week.

**HAMMERSLY OPERA CO.**: Massillon, O., 19, week.

**KIMBALL OPERA CO.**: Brooklyn 19, week, Albany 26, week.

**MACCOLLIN OPERA CO.**: Grand Rapids 19, week, Kalamazoo 26, week, Richmond, Ind., 27-28, Lexington, Ky., 29, Frankfort 30, Lexington Oct. 1, Knoxville, Tenn., 2, Chattanooga 3-6, Birmingham, Ala., 7-8.

**MCCALL'S OPERA CO.**: N. Y. City July 25—indefinite season.

**MCCALL'S OPERA CO., No. 2**: Chicago Sept. 22, four weeks.

**NELLIE HESS OPERA CO.**: Buffalo Oct. 3, week.

**N. Y. IDEAL OPERA CO.**: Cairo, Ill., 19, week.

**ROYCE LAMING BELL OPERA CO.**: Leveaux, Minn., 24, Sioux Falls, Dak., 26, Salem 27, Parker 28, Scotland 29, Alexandria 30, Plankinton Oct. 1, White Lake 3, Kimball 4, Mitchell 5, Woonsocket 6.

**STARR OPERA CO.**: Philadelphia June 6—Summer season.

**WILBUR OPERA CO.**: Washington 19, week.

## MINSTRELS.

**BANKS**: Reno, Pa., 22, Jersey Shore 23.

**EMERSON'S**: San Diego, Cal., 22-24, Pomona 26, Pasadena 27, Santa Ana 28, Ventura 29, Santa Barbara 30-Oct. 1.

**FIELD'S UNITED OPERATIC**: Canton, O., 22, New Philadelphia 23, Denison 24, Cadiz 26.

**GORMAN BROTHERS**: Holyoke, Mass., 24, Springfield 26, Hartford, Ct., 27, New Haven 28, New Britain 29, Middletown 30, Westport Oct. 1.

**HEYWOOD'S**: Pierce City, Mo., 27-8.

**HAYESLY'S**: Wheeling, W. Va., 26, Zanesville, O., 27, Columbus 28, Springfield 29, Dayton 30, Lima Oct. 1, Chicago 3, week.

**HICKS**: N. Y. City 19, week, Philadelphia 26, week.

**HI HENRY'S**: Ann Arbor, Mich., 27, Albion 23, Battle Creek 24, Paw Paw 26, Dowagiac 27, Buchanan 28, St. Joseph 30, Chicago Oct. 1.

**MCNE, J. S.**: Cincinnati 26, week.

**MCINTYRE AND HEATH'S**: Lawrence, Kas., 22, Ottawa 23, Ft. Scott 24, Kansas City 26, week.

**RICK, HART AND RYMAN'S**: Norfolk, Va., 23 4.

**SWATRAM, RICK AND PAGAN'S**: Pittsburgh 19, week, Chicago 26, week, Cincinnati Oct. 3, week, St. Louis 10, week.

**T. P. W.**: Washington 19, week, Brooklyn 26, week.

**WILSON AND RANNEY'S**: New Orleans 19, week, Montgomery, Ala., 26, Birmingham 27, Meridian, Miss., 28, Memphis 30, Pine Bluff, Ark., Oct. 1, Little Rock 2, Hot Springs 4, Marshall, Tex., 5, Palestine 6, Galveston 7 8.

## VARIETY COMPANIES.

**ALEXANDER SPECIALTY CO.**: Cincinnati 19, week; Milwaukee 22 4, Buffalo 26, week.

**AUSTRALIAN NOVELTY CO.**: Pittsburgh 19, week, Washington 26, week, Baltimore Oct. 3, week.

**EMILY SOLDNER CO.**: Baltimore 19, week, Wilmington, Del., 26, week.

**HALL-AND-HART CO.**: Brooklyn 19, week.

**HOWARD ATHLETIC CO.**: Holyoke, Mass., 23, Lynn 24, Portland, Me., 26, Manchester, N. H., 27, Walworth, Mass., 28, Lowell 29, Lawrence 30.

**FITZGERALD'S EARLY BIRDS CO.**: Brooklyn, E. D., 19, week.

**HYDE'S SPECIALTY CO.**: Philadelphia 19, week, Baltimore 26, week.

**KERNELL'S CO.**: Wilmington, Del., 19, week, Newark 26, week.

**LILLY CLAY'S CO.**: Albany 19, week, Oneida 26, Binghamton 27, Ithaca 28, Oneandaga 29, Lockport 30, Tonawanda Oct. 1, Buffalo Oct. 3, week.

**MARINELLI'S CONGRESS**: Washington 19, week.

**NIGHT OWLS**: New York 19, week, Philadelphia 26, week.

**PAT ROONEY**: Springfield, Mass., 24.

**RENTZ SARTLEY CO.**: Providence 19, week.

**REILLY-WOOD CO.**: Newark 19, week.

**SPARKS BROTHERS**: Bedford, Pa., 28, Hollidaysburg 29, Altoona Oct. 1, week.

**SHIFFER BAKELY CO.**: N. Y. City 19, week.

**TOM PASTOR'S OWN CO.**: Cleveland 19, week, Pittsburgh 26, week.

## CIRCUSES.

**ADAM FOREAUGH'S**: Topeka, Kas., 22, Leavenworth 23, Atchison 24, Nebraska City, Neb., 26, Lincoln 27, Omaha 28.

**BARNUM'S**: Buffalo 22, Dunkirk 23, Erie, Pa., 24, Meadville 26, Oil City 27, Warren 28, Bradford 29, Dubois 30, Kirtland Oct. 1, Pittsburgh 3 4.

**BARNETT'S**: Baker City, Idaho, 27.

**DE HAVEN'S**: Ft. Smith, Ark., 22.

**HOWES**: St. Louis 12, two weeks.

**ROBINSON'S**: St. Francisco 15, two weeks.

**SELLS BROTHERS**: St. Petersburg, W. Va., 22, Jackson, O., 23, Hillsboro 24, Somerset, Ky., 26, Rockwood, Tenn., 27, Chattanooga 28, Gadsden, Ala., 29, Birmingham 30, Tuscaloosa Oct. 1.

**MISCELLANEOUS.**

**BALABRAGA**: Yarmouth, N.S., 21-2, Kentville 23, Windsor 24, Halifax 26, week.

**BRISTOL'S EQUESTRIAN CIRCUS**: Richmond, Va., 19, week, Greenville, S. C., 20-Oct. 1, Atlanta, Ga., 1, week, Montgomery 10, week, Mobile 17, week, New Orleans 24, week.

**BARTHOLOMEW'S EQUINE PARADOX**: City of Mexico August 15—indefinite.

**HERMANN**: Chicago 19, week.

**KELLAR**: Waltham, Mass., 22, Fitchburg 23, Providence 26, week.

**MARSHALL'S JAPS**: Cincinnati 19, week, St. Louis 26, week.

**MORRIS SHOW**: Chicago 12, two weeks.

**PROFESSOR SKINNER**: Salem, Mass., 19, week.

**PARKER-GLEASON PARADOX**: Hartford, Pa., 21-2, Ashland 23, Mt. Carmel 24, Lewisburg 26, Milton 27-8, Williamsport 29 30.

## London News and Gossip.

LONDON, August 31.

Agnes Hewitt reopens the Olympic on Monday night with a new and original drama entitled *The Pointsman*, by R. C. Carton and Cecil Raleigh (the authors of *The Great Pink Pearl*), which was received with great favor by the audience, and indeed with every sign of a popular and enduring success. I forget whether I gave you any inkling of the subject in my last letter. Anyway, *The Pointsman*, like the American drama, *The Main Line*, is a drama of railroad interest. The majority of those concerned are more or less connected with the Southeastern Railway, and the chief situation arises out of the smash up of an express train on that line. I don't know whether the word "pointsman" has become a part of the American language. It is a term which has long fallen into disuse here, its place being taken by the word "signalman." The pointsman or signalman, then, is the official whose duty it is not only to switch the "points" off or on as occasion may require, but to signal to advancing trains whether it is or is not safe for them to come on. It is a post of tremendous responsibility. The slightest mistake—a mere momentary faltering on his part—and hundreds of human lives may be sacrificed. His labors are long and arduous, and his pay is usually something like fourpence an hour. If you ask me, I would rather be chairman of the company at signalman's wages than take my turn in the signalman's box at \$10,000 a week. But this by the way.

*The Pointsman* is in a prologue and three acts, and there are in all fourteen scenes. All of these are "sets," and some of them are of the most elaborate description. Two or three of them might very well have been done without. Some will certainly have to be sacrificed, seeing that on Monday the show was not over until half-past eleven, which, seeing that operations commenced at eight, is at least

half an hour too long. The management has certainly not risked spoiling the ship by sparing to spend a ha'penny or two on tar, but a weaker play might have run the risk of being smothered under the weight of its own mounting.

The story is as full of incident as an egg is full of meat, but the main issues are clear and distinct. In the prologue two diamond-diggers, newly landed from the Cape, are decoyed to a disreputable waterside boozing-ken. Dick Dugdale, the keeper of this place, is a desperate villain and is desperately hard-up. One of the diggers has had sunstroke and is weak and ill with fever. He is put to bed in an adjoining room, and presently, as may be guessed, Mr. Dick murders the other. The sick digger staggers out of his room in time to see the fatal blow struck, but is too dazed and too weak to help his friend. It doesn't take much to knock him senseless, and then, when Dick has "gone over" the dead digger for the diamonds, the corpse is rolled down a trap into a cellar. Dick and his accomplice, Collins, the "longshore loafer who decoyed the diggers to their fate, then cart off the body of the other digger and deposit it in a country lane hard by a railway man's cottage. The railway man's pretty daughter, Esther, is up betimes gathering mushrooms. She happens on the poor devil lying by the roadside, and she and her father take him up and play the part of good Samaritans generally. Of course there is considerable other detail, in which equally, of course, there is a woman. The woman is Lizzie, who is Esther's sister and Dick's mistress. Dick had, however, turned her out before operating on the diamond-diggers. Therefore Lizzie knows nothing of the murder at present. It will be enough to say, therefore, that here endeth the prologue.

The drama commences a couple of years later. Esther has married Tom, the rescued digger, and he has become a "pointsman" on the line—or, as you call it in the States, "the road." Lizzie has come back to the village and her proceedings are clothed in mystery. She is wooed by Black George, another railway employe. Dick Dugdale has become a diamond merchant and a great swell. He is engaged to marry Geraldine Fordyce, his partner's daughter. It is soon borne in upon us that the murdered digger was Geraldine's brother Fred. Esther and Lizzie have been servants in the Fordyce family, and when Geraldine comes to give Esther a portrait-album as a wedding present Mr. Dick is given away with it so to speak—so far, that is, as Lizzie is concerned, for this album contains Dick's portrait—and Lizzie at once recognizes her betrayer. But she cannot expose him without exposing her own slip, which she doesn't care to do. On the contrary, she marries Black George, who turns out a drunken beast and beats her. Meanwhile Dick is ever striving to induce Lizzie to take up with him again—partly because he is built that way, partly because she holds evidence (which it would take too long to explain) that may ruin him. Lizzie, being tired of Black George, wavers and is about to fly to her old paramour, when Esther discovers her intention and frustrates it. She (Esther) will keep the appointment at Charing Cross Station, and will give Mr. Dick a piece of her mind.

It is a terrible night. Line blocked by snow for the most part, and London approachable only by a roundabout route. Black George, mad with drink and jealousy, deserts his post—the signal-box—and comes home to bully Lizzie. She drugs his brandy in order that she may get out and get to London before her sister. Tom finding the signal box empty, rushes horror-stricken to Black George's cottage. Finds him drunk, and about to become more so by drinking that which Lizzie has just drugged for him. Smart struggle. Victory of Tom, who wres a brandy bottle from Black George, and departs to take that beauty's place in the signal-box. Lizzie's horror when she finds that Tom has got the drugged brandy and may unwittingly drink it, and her knowledge of what may happen in consequence, makes a strong scene. Then we see the signal-box, with Tom at his post. The fire out. The night is bitterly cold, and Tom takes a drink out of Black George's flask to warm him. Presently he sinks into a stupor, and heeds not the warning whistles or the tinkling of the signal-bell. All too late he partially returns to consciousness and seeks to strike the lever which will make the line clear. In his dazed condition he cannot tell which lever to handle—there is a terrible crash, and the scene changes to "On the Line." The express has run into a lot of cattle trucks and has been telescoped. The dead and apparently dying are being taken out of the wreck. Among the latter is Esther, and when poor Tom beholds her his anguish is terrible. There is a letter clutched in her hand. It is Dick's letter to Lizzie, and is so ambiguously worded that it might just as well be Dick's letter to Esther. Tom jumps to the conclusion that it is, and that his wife is unfaithful to him. More agony piled up. As a fitting conclusion to Tom's present trouble they find the empty brandy-bottle in his pocket, and of course assume that the present calamity was caused by his being drunk on duty.

The last act is devoted to the cracking down of Dick Dugdale and to his being rewarded after his deserts. Tom has been "sent up" for manslaughter, and when he comes out he goes for Dick right away, but Dick—around whom the toils are closing—contrives that Tom shall be suspected of having murdered his friend Fred. There are four scenes in this act, and the interest never flags for a moment; but I have no room to tell the rest of the story. Eventually, of course, Virtue triumphs and Vice meets his fate in the waterside den where the play started.

The acting was good all round, and in some cases great. The chief honors were divided between E. S. Willard's Dick and Maud Milton's Lizzie. Willard has never before portrayed so cold-blooded a miscreant in so lifelike a manner. Miss Milton showed power and pathos in a high degree. J. G. Grahame was excellent as Tom Aldstone. He had plenty of "fat," and he made the most of it—

on artistic lines. I am told (but can scarcely believe it) that Charles Warner might have had this part, but didn't care for it. Of the rest J. P. Burnett, F. Motley Wood, Bernard Gould and F. G. Darbishire all deserve high praise. Agnes Hewitt played Esther prettily. The scenery is magnificent, and the railway accident in particular was better managed than anything of this kind hitherto seen upon the stage.

My love for America and all good Americans was severely tested on Saturday night, when I had to sit out at the Opera Comique, the new drama called *A Secret Foe*, written by your Mr. John A. Stevens, who lately caused himself to be placarded in our metropolis as "America's Favorite Actor and Author." Is this so, and if so for how long has it been the case? A wild and wonderful thing is *A Secret Foe*, in which Stevens has evidently attempted to write on what are called "society" drama lines. Have you seen *A Secret Foe*? *THE MIRROR*? Has it been seen in New York? If not, the state of that city is the more gracious. Still, you and your readers (may their several shadows never grow less) may like to be told something about the story of the piece. Therefore I will try—I say "try" advisedly—to give some notion of it. So here goes.

The *Secret Foe* is Count Fedor Petrovitch. He is a foe to his friend, Count Ivan Demidoff, because Count I. honorably marries Olga, a Russian maiden of necessitous but noble family, just after he (Fedor) had hinted dishonorable proposals regarding the maiden. At the end of the first act (which, although mostly of a childish nature, is the best act of the whole four) Fedor is seen watching Ivan and Olga plighting their troth, and he then and there rolls his eyes and knits his brows and vows undying vengeance on the young couple. In the second act, some time after the happy pair have settled down, you find the virtuous Count whaling on gaining and draining potatoes pottle deep, among company that is anything but select. The men are *rouges*, albeit married, and the women—well, not to put too fine a point upon it, wrong 'uns of the wrongest order. Fedor, the foe, has been, to some extent, Count Ivan's principal tempter, and now, in order to further his nefarious designs upon little Olga, he hints all sorts of horrible tales about Ivan, and so arouses Olga's jealousy. An *A Secret Foe* brings Olga masked to where Ivan, having lost many thousands of roubles at play, is toasting the syrens whom his boon companion "protect." Here Olga is still further horrified to hear Ivan wager that his wife is the most beautiful woman in all the Russias. He backs his opinion for 200,000 roubles—on credit—and then, being in merry mood he strives to make the fair incognito unmask, when she (Olga) unmask herself, thereby causing her husband to almost double up. Rage, however, takes possession of him, for that he suspects Olga with Fedor, and thereupon he attacks F. F. and challenges him to mortal combat, and the act-drop falls amid general confusion.

In Act III, the *Secret Foe*, being secretly afraid to face the avenging weapons of Ivan, has a secret interview with Olga, and artfully urges her to fly with him. Now, Olga respects the *Secret Foe*, whom she supposes to be her friend, but as for loving him, or flying with him, that is quite another pair of boots. She simply replies, whenever such evil courses are suggested to her, "I am a wife," which is quite enough to stagger the suggester. So *Foe Fedor* proceeds to make other arrangements. Olga doesn't wish Fedor to risk his life in duelling with her husband on her behalf, so she urges him to fly the neighborhood. But the *Secret Foe*, seeing a chance of making a bit, invents a sort of *in forma pauperis* declaration to the effect that Count Ivan has won all his (Count Fedor's) money at cards, and that he is consequently now rouble-less. Whereupon Olga produces her jewel case, which is almost big enough for a trunk, and gives him all her jewels. These he conceals in his "inside pocket" (amid the roars of the audience), and then conceals himself behind the arras; or, in other words, a window curtain just as Ivan enters. Ivan points out to Mrs. Ivan that he has vowed "never to touch the wine cup more," and, after apologizing for his behavior of the previous night, he blinks his eyes considerably by way of showing pathos, and then proceeds to make an *in forma pauperis* declaration. He has decided, during the morning's reflection, not to subject his wife to the scrutiny of those with whom he has wagered concerning her peerless beauty. No; rather would he pay over those 200,000 roubles—if he had 'em. But he hasn't. Will Olga be kind enough to lend her jewels? No, she won't. He pleads earnestly, with increased blinking of the eyes, to show increased pathos, but she is firm. He even points out, by the way, that he is a Nihilist; that there is a price upon his head—a matter which seems to have all but escaped him hitherto; but Olga remains obdurate, whereupon Ivan waxes indignant and proceeds to help himself to the jewels, when he finds that large-sized case empty. Then ensues torrents, tempests and whirlwinds of passion, and Ivan rushes madly forth, leaving Olga prostrate on the floor.

The last act that ends this strange, eventful drama shows that *Foe Fedor* has carried off Olga (while still in her fainting fit) to his "castle." Here he again urges his illicit passion, but is again checked *pro tem* by Olga's fiery denunciations. Exit Fedor, to consider fresh means. Enter to Olga, Ivan, who has tracked the guilty couple down. "How is it I find you domiciled in his castle?" asks Ivan. More wows. Ivan threatens to kill Fedor. Olga at first pleads for Fedor, and then, finding that her husband will not believe her innocent, also demands Fedor's gore. At this Ivan is reassured, and straightway calls Ivan forth and rushes on him with a great big sword. Fedor parries awhile with a smaller weapon, but it is quickly mowed down, and the husband and wife embrace over the body of their *Secret Foe*.

Stevens was made up quite beautiful as Ivan. His cheeks were rouged, his face elaborately powdered, and his hair delightfully curled. But his acting was very unimpressive. He was supported by an excellent company, and altogether seemed to have spared no expense; but I should say he won't see his outlay back again. R. S. Boleyn, as the *Secret Foe*, struggled manfully with a part that very often verged on the ridiculous, and Julian Cross made the most of a very uncomic comic servant Carlotta Leclerc's abilities and experience were wasted on a poor part, and the heroine—after-

ward Countess Ivan—whom Ivan early in the piece described as being "to all intents and purposes a lady"—was represented by Dorothy Dene, who looked pretty and was much applauded, especially by the President of the Royal Academy, to whom she erstwhile sat as a "model."

Mr. Burke has sent a circular around championing the cause of Buffalo William Cody and printing a denial from Colonel W. Roy, of El Paso, Texas, as to the genuineness of a certain letter addressed by "Bill" to him (Roy), which letter was, as I told you last week, made much of by certain London evening sheets. Says Burke (who, to judge by his literary style, is evidently not descended from the Hon. Edmund), "The vials of envy and ridicule were a long time in cropping forth, but now the bilious, as well as the clowning funny fellow, begin to cleave the air;" and, after a good deal more talk, he concludes by saying, "I do proclaim that any man, men or party that insinuates that W. F. Cody does not fully appreciate and esteem the kind, hospitable and genial nature of the reception accorded him on the shores of Albion—in the expressive language of the rude savage—does not talk straight, but with a forked tongue, like the snake in the grass that produces nothing but danger and death, knowing and appreciating nothing that is good." As newspaper reporters are wont to say, "Comment is needless."

Mrs. Brown Potter finishes up at the Gaiety on Friday. There was some talk of certain London players giving Mrs. B-P a complimentary benefit to mark their sense of her pluck. But, during the last few days, Mrs. B. P. has courteously declined the offer lest the nature should be misconstrued. Herein the American Beauty set an example that might, in some instances, well be followed by some player-folk of our own land. In the course of a week Mrs. Brown Potter will embark for your shores in order to fulfil an engagement to Mr. Harry Miner, who is just now looking around our city.

On Monday another American will take possession of the Gaiety—John F. Sheridan to wit. He will put up for about a month, a revised and condensed version of the perennial and peregrinating *Fun on the Bristol*.

Several important productions are looming in the near future. These are (1) Augustus Harris and Paul Merritt's new seven-act drama, *Pleasure*, which is due at the Old Drury on Saturday night; (2) comic singer Macdermott's turf-drama, called *Racing at the Islington Grand* on Monday, and (3) Robert Buchanan's new "Crofter" play, *The Blue Bells of Scotland*, with which Harriet Jay will commence her management of the hitherto ill-fated *Novelty in Lincoln's Inn*, on Wednesday next. And that's all just now from

GAWAIN.

LONDON, Sept. 7.

Of course it never rains but it pours—both theatrically and otherwise. After a long spell of dry weather, which exercised some of us mightily, we are now howling because of the drenching showers which have succeeded it. Also the dramatic critics, who have long been crying out upon the dullness of the times, are now equally loud in complaint of the sudden rush of new plays. But this was ever thus.

Old Drury re-opened its doors with *Pleasure*—Paul Merritt and Augustus Harris' *Pleasure*, if you please—on Saturday night. Therefore you will realize that our Autumn season is now really and truly in full blast, and we are not likely to forget it. Most of our First Families are out of town, and the smart young men who of yore ate cigarettes in the Gaiety vestibule, have now gone elsewhere for change of air, which, in the majority of instances, merely means change of drink. Nevertheless, considerable light and leading was raked up somewhere or other to go a-Pleasuring on Saturday night, and these representatives, judiciously assorted among the common or garden newspaper contingent, made quite a brave show in the pit and stalls. The pit and gallery were also well filled, and for a time all went well, and Augustus (who has got very fat during his experience on the Continent) was radiant. But, alas! it was not long before the story faded away to mere nothingness, and many of the critical deliries of Olympus and Avernus, having impartially cheered to the echo the representation of the *Battle of Flowers* and the *Earthquake*, were fain to guy the explanatory or winding up portions of the programme in a way which must have been particularly annoying to Paul and Augustus—providing always, that is, that either of those great men is so prone to human frailty as to look upon his work with anything of an author's pride.

*Pleasure* is in point of fact run upon a wrong principle. The authors have made the mistake of vulgarizing not only their hero (which might be endured), but their heroine (which is intolerable). Jack Lovel, the hero-called, is an Oxford undergraduate, who is "descended from the Plantagenets" and related to the peerage. He is hard up, and his only hope is to take orders and get himself presented to the family living at Lovel Magna. Master Jack has, however, just been "ploughed for his greats," which is academic slang for saying that he has failed to pass for his B. A. degree. Moreover, the living of Lovel Magna now turns out to be intended for somebody else. Being intended for the Church, Jack has seduced his sweetheart, Jessie Newland; but this is a mere matter of detail. Presently news arrives that the Earl of Mount Lovel and his two sons have been drowned while yachting in the Mediterranean. Jack is therefore now Earl of Mount Lovel, with a rent-roll of £40,000 a year. Jack's evil genius is his cousin Randolph, who (*bien entendu*) is now his heir. This being so, Randolph conceives the ingenious idea of luring Jack on to such forms of beer and skittles as are fitting for one descended from the Plantagenets, in the hope that thereby he (Jack) may as soon as possible fill an early grave. As a preliminary to all this he induces the credulous Jack to believe that Jessie has been no better than she should be with other gentlemen—in fact, worse. Jack, who is an ass as well as a cad, believes it all, and brutally casts Jessie off. By this time two acts are over. The next three acts take place in the Riviera, and set forth the various forms of dissipation in which Randolph induces Jack to indulge. Also they serve for the instruction of a realistic and splendidly-managed representation of the "Bataille des Fleurs" at Nice, and subsequently

(CONTINUED ON TENTH PAGE.)

## Miss Lillian Lewis.



## A STAR CAST.

MISS LILLIAN LEWIS.

Mr. Myron L. Leffingwell, Miss Nelly D. Leffingwell, Mr. Lawrence Marston, Miss Mattie T. Fox, Mr. W. J. Dixon, Miss Georgia L. Fox, Mr. H. Richards, Mr. Stewart Allen, Mr. Mort McKim, Mr. L. Johnson, Mr. F. Johnson, Mr. R. Moore.

W. L. ALLEN, Manager; BEN CIRKLE, Representative; E. WOOD, Agent.

## REPERTOIRE:

The New Magdalen, L'Article 47, Frou-Frou, Adrienne Lecouvreur, An Unequal Match, Camille, Daniella, Lady of Lyons.

Closed season of 1886-7 at Columbia Theatre, Chicago, July 3, 1887.

Will open season of 1887-8 at Olympic Theatre, St. Louis, Mo., week of Sept. 12, 1887. Forty weeks; thirty-three weeks filled. Managers of first-class (high priced) theatres only will address W. L. ALLEN, 1805 Michigan avenue, Chicago.

## Fall and Winter Styles. NOW READY.

Our Stock is completed for this season, comprising everything for Gentlemen's Wear, and is now open for your inspection.

**J.B. DOBLIN & CO.**  
TAILORS AND IMPORTERS,  
134 Bowery.

Samples and self-measurement chart mailed on application.

## THEATRICAL WIGS.

This cut emphatically illustrates the two prime factors of a successful business, such as we have established in less than two years. "High Quality and Lowest Price" have done the work for us. We sincerely thank all our customers for their kindly interest in recommending our house. Desirable features and novelties added all the time.

**HELMER & LIETZ**  
WIG-MAKERS  
And Manufacturers of the best grades of Cosmetics.  
Warranted Harmless!  
125 Fourth Ave.  
(Bet 12th and 13th sts.)  
NEW YORK.

## CHARLES MARCHAND'S Peroxide of Hydrogen.

Warranted chemically pure for medicinal use and bleaching the hair.

HELMER & LIETZ, 125 4th Ave., handle only Charles Marchand's Peroxide of Hydrogen chemically pure.

## C. BREHM Historical, Theatrical and Ball COSTUMER.

118 4th ave., cor. 12th st., New York.

Having largely added to the stock of costumes of A. J. COLE & CO. and T. W. LANOUETTE, we have now on hand the largest and most complete establishment of Historical, Theatrical, Ball and Fancy costumes in the United States. Entire wardrobes made up to order. Managers, Ladies and Gentlemen of the profession, will do well to examine our prices before going elsewhere. We furnish estimates and costumes at short notice. Our prices are moderate, and style and workmanship will give full satisfaction. The largest stock of Evening Dresses, Gowns, Armors, Jewels and Swords on Hand. Amateur Theatricals a specialty. We refer to the Amaranth, Kembie, Hawthorne, Bulwer Rival, Amateur League, York, Booth, Phenix Lyceum, Mistletoe, Fenslon, Racine, Arcadian, Friendship Young Men's Hebrew Association, and all the leading Literary, Church and Dramatic societies of this city, Brooklyn, Jersey City, Newark, Newburg and this vicinity. Costumes for Amateurs sent to all parts of the United States. The Ladies' Department is under the management of Mme. Katie Brehm, so favorably known for the past ten years at M. Lanouette's and A. J. Cole & Co.

## F. ROEMER,

Successor to A. ROEMER & SON,

The Largest Historical

Costumer & Armorer

in America.

Also costumer for all the principal theatres: Fifth Avenue Theatre, Grand Opera House, Star Theatre, Madison Square Theatre, Niblo's Garden Theatre, New Park Theatre, People's Theatre, Fourteenth Street Theatre.

No. 8 UNION SQUARE,

NEW YORK.

## THE EAVES COSTUME COMPANY

THE OLD STAND.

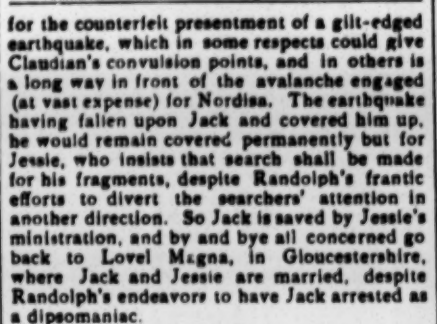
63 EAST 12TH STREET, NEW YORK

TELEPHONE CALL, 66, 5157 ST.

Defy competition in price, style or workmanship. Managers and the profession generally will find it to their interest to get estimates from this old and reliable house. New wardrobes made up either for sale or hire. The largest stock of Armors, Theatrical and Operatic costumes in the United States always on hand.



known here in connection with the burning of an English theatre. I wonder whether it will have any effect now.



Yes, we've all had rows with bustles, and I must think I'm a public benefactor when I tell the suffering sisterhood that Mrs. Van Brunt, of Nineteenth street and Broadway, has got a Vienna bustle that takes the Vienna Bakery. There's no back down or bust up to 'em; no springs and no strings. They button on the corsets and behave with an immovable calmness true to nature. No well-regulated family can go on long without one. I can't understand how I have lived to be twenty-one years old unaided by its sustaining grace. But, then, there are a good many things not rightly understood by your

FRUG. FRUG.

When I had written thus far there reached me the fearful news which has of course already been cabled to you. On Monday night a terrible calamity occurred—a calamity that has spread sorrow throughout England. This was the destruction by fire of the new Theatre Royal, Exeter, in which, it is computed, that at least 100 persons perished. It is the same old story—insufficient exits, and the unreeliness of those actually provided. When the Paris Opera Comique holocaust occurred it was said that London managers would not take warning until some terrible affair of the sort happened nearer home. It has come at last, and at the greatest cost of human life.

Rankin, it is not true that there is any trouble whatever between us. After I had arranged to spend about \$4,000 on the production of Macbeth at Niblo's Garden, Mr. Rankin told me that it would cost between \$700 and \$1,000. At that rate I thought that I could not see any money in it. He told me that I had some one else who wanted it, and asked me to release him from the contract. I consented and that is all there was to it. McKee Rankin and myself are the best of friends. The fact is that I have so many things to attend to that I didn't think that I had the time to look after Macbeth. Sheridan Shook is the backer Mr. Rankin has secured to succeed me. I think they will find success in the venture. They have my best wishes."

ot | **THE HENRY OPERA HOUSE.**  
Seats 300. Share or rent. JOHN HENRY, Manager

r. Or H. S. Taylor, 23 East 14th street, New York.



## Dramas Appropriated by Play-Pirates.

(Published for the information of resident managers who desire to avoid infringements.)

After Dark.  
Arrah-na-Fogus.  
Bertha, the Sewing-Machine Girl.  
Big Bonanza.  
Bound to Succeed.  
Confusion.  
Colonel Sellers.  
Colleen Bawn.  
Davy Crockett.  
Divorce.  
Dewdrop.  
Danicheffs.  
Ellen Oge.  
Esmeralda.  
Fadon.  
Fog's Ferry.  
Fun on the Bristol.  
Go.  
Galle Slave.  
Hazel Kirke.  
Held by the Enemy.  
Hearts of Oak.  
Jashavogue.  
Jim the Peasant.  
Joshua Whitcomb.  
Jacques.  
Kentuck.  
Lights o' London.  
Long Strike.  
Little Em'ly.  
Lost in London.  
Lywood.  
May Blossom.  
Messenger from Jarvis Section.  
M'line.

Those possessing information as to the unauthorized production of other copyrighted plays are cordially invited to add to this list, and the same invitation is extended to those who may be able to add to the list below.

## SOME NOTORIOUS PLAY-PIRATES.

A. L. Wilber, J. A. Sawtelle, Warren Nobles, John Negrotto, Edwin Stuart, Maude Atkinson, Trelegan and Seward, Felton and Conner, a "Windsor Theatre Company," Bayne-Davis company, T. M. Brown, Eunice Goodrich company, Wilson Day company, Carl Franklin company, Edwin Sothers, C. D. Henry company, Waite Comedy company, Walter S. Baldwin, W. C. Turner.

It is stated, although on what authority is not known, that John Cobbe, who acted as manager for Wilson Barrett during the visit of that actor to America, and who is still supposed to be acting in that capacity, is to direct the tour of Henry Irving in this country.

*Wanda Craigie*  
Address MIRROR.

*Howard P. Taylor*  
DRAMATIST.  
Address MIRROR.

*Dora Goldthugite*  
September 3.  
Walnut Street Theatre, Philadelphia.  
Original part,  
MAY JOYCE IN A DARK SECRET.

*Theresa Adams*  
AT LIBERTY.  
Address  
2124 Park Terrace, Philadelphia, Pa.

A LADY WITH PURE, CULTIVATED, HIGH SOPRANO VOICE desires engagement with first-class concert or operatic company. Singing Italian, French and English. Elegant wardrobe. Call or address Miss L., 7 West Fourteenth Street, room 14.

ALFA PERRY. H. D. BYERS.  
Third season with Joseph Murphy, season 1887-8.

MY STONE. Leading Heavies or Soubrettes for season of 1887-8.  
Address 111 West 34th street.

BOSTON COMEDY CO., H. Price Webber, manager. Twelfth season. Organized May 24, 1874. Permanent address, Augusta, Me., or 56 Washington street, Boston, Mass.

BESSIE BYRNE.  
"The Aberdeen," 21st street and Broadway.

CHARLES H. BRADSHAW. Comedian. Disengaged season 1887-8.  
Address Agents.

JOHN A. BURKE.  
Master properties. Open for offers.  
Actors' Fund, Simmonds & Brown, J. J. Spies, Agents.

J. E. NICOL. Musical Director.  
Kindergarten company, season 1887-88.  
Address per route.

JOSEF HANDEL. Musical Director.  
At Liberty.  
Address MIRROR.

LEWIS WHIPPLE.  
Boys and youths.  
Address P. O. Box 36, Leadville, Col.

LOUIS EAGAN.  
Communicate through N. Y. MIRROR or Actors' Fund, New York City.

LIZZIE ANDERSON. First Old Women.  
At Liberty.  
Address No. 6 Garland St., Boston, Mass., or agents.

MR. JAMES L. CARHART.  
First Old Men.  
Address 21 W. 31st St., or Simmonds & Brown.

MARIE PETRAVSKY.  
Juveniles and Soubrettes. At liberty.  
Address MIRROR.

MR. KENNETH LEE.  
Comedy, Character, Old Men.  
Disengaged. Address Simmonds and Brown.

MARIE HILFORD.  
As Nellie Denver in Silver King Company.  
En route.

MR. CORNELIUS MATHEWS.  
Dramatic Author.  
Address MIRROR.

MR. G. D. CHAPLIN.  
Address 245 W. 11th street, New York.

MISS STELLA REES.  
With Robert Downing.  
Season 1887-8.

OSCAR EAGLE.  
Re-engaged with Miss Helene Adell.

TONINA AND LILY ADAMS. As Clay and Ned in Miner's Silver King company.  
En route.

## O'CONNOR

JAMES OWEN O'CONNOR,  
18 St. Mark's place, New York City.

C. M. Wilkins.  
Genteel Heavies and Juveniles.  
Nettie Carey.

Light Comedy and Soubrettes.  
And the talented child, VIVA CLARE, seven years of age—great hit as Adrienne in Celebrated Case, and Eva St. Clair.

AT LIBERTY, with or without child, for season 1887-88. Permanent address 1009 South Fourth Street, Camden, New Jersey.

D. S. De Lisle.  
Musical Director, Solo and Orchestral Violinist, Composer and Arranger of Orchestral Music.  
AT LIBERTY.  
Address 1810 Biddle street, St. Louis, Mo.

G. Herbert Leonard.  
LEADING BUSINESS. My Geraldine company.  
Permanent address A. O. O. F., 1227 B'way, New York.

Mrs. Lou Thropp.  
AT LIBERTY SEASON 1888-89.  
Address MIRROR.

W. S. Laureys.  
Theatrical and Masonic Costumer.  
781 Broadway, opposite Stewart's.

G. Herbert Leonard.  
DISENGAGED FOR NEXT SEASON.  
Address A. O. O. F., 1227 Broadway.

Flit Raymond.  
Countess in Harry Miner's ZITKA company.  
Address MIRROR.

Fannie G. Bernard.  
AT LIBERTY. Juveniles or Soubrettes. Address  
201 W. Fourteenth street.

Grace Sherwood.  
COMEDIENNE.  
Voice Mezzo. Engaged season '87-8, Dalys' Vacation co.

Florence Sherwood.  
INGENUES, JUVENILES, SOPRANO.  
Engaged season 1887-88, Farron's Soap Bubble company.  
Address MIRROR.

Miss Ella Stockton.  
LEADING.  
Lost in the Snow company, season 1887-88.  
Address MIRROR.

Phil. H. Irving.  
Manager Charles A. Gardner Co. in THE NEW KARL. Seasons 1886-7-8. Time all filled. Permanent address, Piken & Vaughan, Printers, Chicago, Ill.

Miss Laura Clairon.  
INGENUES and Singing Soubrette, Mezzo-Soprano.  
AT LIBERTY.  
Address 62 Second street, Hoboken, N. J.

Verner Clarges.  
In support of CLARA MORRIS.  
Season 1887-8.

Ada Gilman.  
DISENGAGED.  
Address 203 West 2nd street.

Emily Maynard.  
DRAMA AND SINGING.  
Address MIRROR.

THERESA NEWCOMB.  
Leading and Character Parts.  
T. J. JACKSON,  
Old Men and Characters. Late with Mr. and Mrs. George S. Knight. DISENGAGED season of 1887-88.  
Address Agents or 213 West 104th street.

Prudencia Cole.  
AT LIBERTY. Season 1888-9 starring in her own dramatization of H. Rider Haggard's "Jess."  
Address Actors' Fund, 145 5th ave., New York.

Rosa Watson.  
ENGAGED WITH GUS WILLIAMS.  
Season 1887-8.

Esther Lyon.  
Disengaged for Leading Business Season 1887-88.  
Address MIRROR.

1887 SEASON. 1888

RICHARDSON & FOOS

THEATRICAL

PRINTERS & ENGRAVERS.

112 Fourth Ave., New York City.

GEORGE PATTERSON. Sole Proprietor

MOST COMPLETE SHOW-PRINTING HOUSE IN THE WORLD. NONE BUT THE BEST ARTISTS ENGAGED.

FIRST-CLASS WORK ONLY at reasonable prices. Estimates cheerfully given.

HAWTHORNE

COSTUMER.

4 East 20th Street, New York.

THE RESORT OF THE PROFESSION

EUGENE BREHM.

10 Union Square, New York.

The choicest refreshments always on hand.

ALSO NOTARY PUBLIC.

COPYING.

MRS. H. A. RICHARDSON.

THEATRICAL COPYIST AND TYPE-WRITER.

39 East 10th street (bet. 11'way and 4th ave.)

THE LITTLE TYCOON.

Owned exclusively and copyrighted by WILLARD SPENSER, the author. His manager has the exclusive right to produce it until Jan. 1, 1889, under a personal license that is "not transferable." Any infringement will be dealt with to the full extent of the law.

## Mr. Louis James.

MARIE  
WAINWRIGHT.

Address GUSTAVE A. MORTIMER,  
Grand Opera House, New York, Sept. 19

1886 - - Season - - 1887

The Natural Irish Comedian,

DAN'L SULLY,

In his new play,

DADDY NOLAN.

Showing an exact reproduction of THE BROOKLYN BRIDGE, with moving car and electric lights.  
Under management of  
W. O. WHEELER.

Charles B. Hanford.

Season 1887-8 with T. W. Keene.  
Season 1888-9 with Robson and Crane.  
Season 1889-90 with Edwin Booth.  
Season 1890-1 with  
THE BOOTH-BARRETT CO.  
Address 204 F Street N. W., Washington, D. C.

Miss Linda Dietz.

AT LIBERTY.

Address Milton-on-the Hudson, N. Y.

Ralph Dorman

Beacon Lights Company. Season 1887-8.

Harry Linden

Will be at Liberty after the 17th of September.

Address Cafe Hungaria, 4 Union Square, New York.

William C. Andrews.

With ROLAND REED CO.  
Third Season.

J. C. Garr.

PRINCIPAL TENOR.

Extensive Repertoire.  
AT LIBERTY. Address 144 E. 34th street.

Maude Granger.

AT LIBERTY.

Address 302 Bush street, San Francisco, Cal.

William H. Young.

STAGE MANAGER.

Engaged with MRS. LANGTRY season 1887-8.  
Season 1888-9 with Mrs. D. P. Bowers; season 1889-90 with Robson and Crane; season 1890-1 with Mme. Ristori.

Will J. Duffy.

BUSINESS AGENT  
LIZZIE EVANS.  
Re-engaged season 1887-8.

Edward Giguere.

French Warbler and Double-voice Singer. Re-engaged with C. R. Gardiner's ZUZO Co. season 1886-7.

Mrs. Georgie Dickson.

AT LIBERTY.

Address SIMMONDS AND BROWN.  
Or 150 West Fourteenth Street.

Anna Langdon.

With EDWARD HARRIGAN'S COMPANY.  
En Route.

Louis R. Peters.

Comedy and Responsibilities.  
AT LIBERTY. Address MIRROR.

Frank Little.

Light Comedy and Juvenile.  
STAGE MANAGER.

Address care Actors' Fund.

John T. Craven.

DISENGAGED.

Address MIRROR.

Griffith Morgan.

SCENIC ARTIST.

Studio and permanent address, 387 Franklin Avenue, Brooklyn, N. Y.

C. W. Dungan.

McCaull Opera Co. 1884 to 1886. Duff Opera Co. 1886-7.  
Address MIRROR.

Sydney Chidley.

SCENIC ARTIST.

Care N. Y. MIRROR.

Francis E. Reiter.

MUSICAL DIRECTOR.

Disengaged. Permanent address, MIRROR office.

FANNY REEVES.

EUGENE McDOWELL.

At liberty for coming season, jointly or separately.  
Address 134 West 23th street, New York.

Miss Ada Boshell.

AT LIBERTY.

Permanent address 309 W. 26th Street, New York.

Patti Rosa.

Starring in ZIP and BOB, by authorization of LOTTA.

Isadore Branscombe.

Vocalist and Guitarist. Fifth season "Comical Brown"

Concert Company.

Address Williamatic, Box 22, Conn.

Ed. H. Van Veghten.

CHARACTER AND SINGING BUSINESS.

At Liberty.

Florence Noble.

AT LIBERTY.

Leading or Heavy Business. Address Agent, or 259 West Forty-third street.

## Edwin Booth.

Letters may be addressed care New York Mirror.

Address GUSTAVE A. MORTIMER,  
Grand Opera House, New York, Sept. 19

1886 - - Season - - 1887

The Natural Irish Comedian,

DAN'L SULLY,

In his new play,

DADDY NOLAN.

Showing an exact reproduction of THE BROOKLYN BRIDGE, with moving car and electric lights.  
Under management of  
W. O. WHEELER.

Charles B. Hanford.

Season 1887-8 with T. W. Keene.  
Season 1888-9 with Robson and Crane.  
Season 1889-90 with Edwin Booth.  
Season 1890-1 with  
THE BOOTH-BARRETT CO.  
Address 204 F Street N. W., Washington, D. C.

Miss Linda Dietz.

AT LIBERTY.

Address Milton-on-the Hudson, N. Y.

Ralph Dorman

Beacon Lights Company. Season 1887-8.

Harry Linden

Will be at Liberty after the 17th of September.

Address Cafe Hungaria, 4 Union Square, New York.

William C. Andrews.

With ROLAND REED CO.  
Third Season.

J. C. Garr.

PRINCIPAL TENOR.

Extensive Repertoire.  
AT LIBERTY. Address 144 E. 34th street.

Maude Granger.

AT LIBERTY.

Address 302 Bush street, San Francisco, Cal.

William H. Young.

STAGE MANAGER.

Engaged with MRS. LANGTRY season 1887-8.  
Season 1888-9 with Mrs. D. P. Bowers; season 1889-90 with Robson and Crane; season 1890-1 with Mme. Ristori.

Will J. Duffy.

BUSINESS AGENT  
LIZZIE EVANS.  
Re-engaged season 1887-8.

Edward Giguere.

French Warbler and Double-voice Singer. Re-engaged with C. R. Gardiner's ZUZO Co. season 1886-7.

Mrs. Georgie Dickson.

AT LIBERTY.

Address SIMMONDS AND BROWN.  
Or 150 West Fourteenth Street.

Anna Langdon.

With EDWARD HARRIGAN'S COMPANY.  
En Route.

Louis R. Peters.

Comedy and Responsibilities.  
AT LIBERTY. Address MIRROR.

Frank Little.

Light Comedy and Juvenile.  
STAGE MANAGER.

Address care Actors' Fund.

John T. Craven.

DISENGAGED.

Address MIRROR.

Griffith Morgan.

SCENIC ARTIST.

Studio and permanent address, 387 Franklin Avenue, Brooklyn, N. Y.

C. W. Dungan.

McCaull Opera Co. 1884 to 1886. Duff Opera Co. 1886-7.  
Address MIRROR.

Sydney Chidley.

SCENIC ARTIST.

Care N. Y. MIRROR.

Francis E. Reiter.

MUSICAL DIRECTOR.

Disengaged. Permanent address, MIRROR office.

FANNY REEVES.

EUGENE McDOWELL.

At liberty for coming season, jointly or separately.  
Address 134 West 23th street, New York.

Miss Ada Boshell.

AT LIBERTY.

Permanent address 309 W. 26th Street, New York.

Patti Rosa.

Starring in ZIP and BOB, by authorization of LOTTA.

Isadore Branscombe.

Vocalist and Guitarist. Fifth season "Comical Brown"

Concert Company.

Address Williamatic, Box 22, Conn.

Ed. H. Van Veghten.

CHARACTER AND SINGING BUSINESS.

At Liberty.

Florence Noble.

AT LIBERTY.

Leading or Heavy Business. Address Agent, or 259 West Forty-third street.



## What the Press Says:

The Academy of Music was packed in every part last night, and standing-room could scarcely be had to witness Charles T. Ellis in the three-act domestic comedy entitled *Casper the Yodler*. Mr. Ellis proved himself not only an excellent German dialect comedian, but a talented actor in every respect. There is an ease, grace and naturalness about his acting which unfortunately is seldom seen, and all he does is done in a highly realistic manner. He has an excellent voice, and in the course of the play sang "Morning Lark," "Casper's Lullaby," "Piggy Back" and other songs, all of which won the applause of the large audience. Mr. Ellis is a young man, but his remarkable talent and careful attention to his work will no doubt soon place him in the front rank of comedians. — *Wilmington Daily Republican*.

F. F. Proctor has secured in the person of Charles T. Ellis a star who is likely, under a safe management and with a good support, to shine as a conspicuous success and prove a source of satisfactory revenue. The production last night of *Casper the Yodler* was a success. Ellis, as the simple-hearted German, was capital as an actor, and his voice, which is one of singular feeling and sweetness, completely won the large audience present. All of the songs he sang were received with the sort of applause that is the best possible proof of appreciation. The scenery used in the second and third acts is carried by the company, and reflects credit on the artist who painted it. The house was crowded uncomfortably. — *Wilmington Morning News*.

There is a freshness and originality about Mr. Ellis' acting that leaves a lasting impression. He possesses a voice of great power and sweetness, and his warbling is wonderful. He will be one of the great successes of the season. — *Reading Eagle*.

## THE COMING MAN!

## CHAS. T. ELLIS

Under the Management of F. F. PROCTOR,

In the late WM. CARLETON'S Comedy-Drama.

CASPER, The Yodler.  
Houses Packed Solid to the Doors

AT EVERY PERFORMANCE SINCE THE OPENING.

The Star, The Company, The Play, a Grand Success!

Address, en route, CHARLES A. WING, Business Manager,

Or, permanent address, F. F. PROCTOR, Albany, N. Y.

ROUTE—Newark, week Sept. 19; Harford, Sept. 26, 27, 28; New Haven, Sept. 29, 30 and Oct. 1; F. F. Proctor's Theatre, Brooklyn, week of Oct. 3.

## What the Press Says:

The beautiful theatre contained a large and refined audience, and the performance was most excellent. Mr. Charles T. Ellis disappointed no one in his character of *Casper the Yodler*. The pathetic notes of his guitar mingle in sweet union with the tender melody of his own voice. Mr. Ellis is an exceptional success as a vocalist and comedian, and his songs rank with, if they do not surpass, the best efforts of Emmet. All the characters are in able hands. The ladies acquitted themselves faultlessly. An inspiring and touching scene was the recital of a prayer by the two little girls. The hearty laughter and vigorous applause of the audience at brief intervals, attested the thorough enjoyment of all. The play is what its title indicates—a comedy drama. It is of the higher order, and its pleasures are pure and enjoyable. — *Daily City Item*.

A delighted and large audience greeted Mr. Charles T. Ellis at the Opera House last night, and lavished their applause upon him and his capable support from the beginning to the close of the performance. The charm of Mr. Ellis' singing is irresistible, and encore after encore was insisted upon. In the cabin scene Mr. Ellis appears at his best. The play is brimful of wit and not wanting in thrilling incident, and the combination of both is just the thing to please and rest after a day's work or worry. — *Pateron Daily Guardian*.

Rarely indeed is it that an audience leaves a theatre so thoroughly satisfied as the one which filed out of the Opera House last evening. Mr. Charles T. Ellis was comparatively unknown to our theatre-goers, and he has succeeded in creating a wonderfully favorable impression. As the simple-hearted and happy wandering minstrel, with a touching love for children, he won the audience at the start. — *Reading Press*.

## Another Great Battle Won!

FRANK M.  
**WILLS,**  
JOHN E.  
**HENSHAW**  
and MAY  
**TEN BROECK'S**  
**TWO**  
**Old Cronies**

Set the Citizens of Kansas City Wild with Delight.

The Following will Tell the Story:

CROWDED TO THE DOORS.

THE NINTH STREET THEATRE JAMMED—THE OTHER ATTRACTIONS.

When an *Evening News* representative ventured up to the box-office at the Ninth Street Theatre last evening, Messrs. Judah and Thomas were selling tickets at a circus-wagon rate, and the crowd kept increasing. It was a surprising fact with the *TIN SOLDIER* at the Coates and EDWARD HARRIGAN at the Ellis, both excellent entertainments, that another funny show could do so enormous a business. But there was a reason for it. To be frank, there is more real fun and better music in *Two Old Cronies* than in any funny show on the road. Wills and Henshaw kept the crowd, which filled the auditorium to the doors, in constant roars of laughter. The music was well-selected, admirably arranged and well rendered. The girls are pretty, and May Ten Broeck, in her dual part, takes the house fairly by storm. From the audience which gathered within the theatre last evening it is fair to presume that the Ninth Street will get its share of the business this week. It deserves it, for it is an excruciatingly funny show.

Address W. C. ANDERSON,  
Manager Two Old Cronies Company,  
As per route.

## NOTICE.

We call your attention to  
**Daniels' Opera Hall,**  
MARION, IOWA,  
Which is Now Completed and  
Booking Attractions.

WANTED.  
For the Holidays!

AT  
**RAND'S OPERA HOUSE,**  
TROY, N. Y.  
FIRST-CLASS TRAVELLING ATTRACTIONS  
(No faked-up parties).  
Nov. 24, Dec. 26, Jan. 2, March 17.

DE CHAVIGNÉ;  
Or, WOUNDED HONOR.

Strong romantic drama; copyrighted; not for sale; strong leading roles; good comedy, subplots, and character parts also. Author will play lead. Fine dual role for leading lady. Pictureque costumes; small cast; properties and scenery inexpensive. Capitalists may address Box 130, No. 135 Sixth Ave., New York City.

## NOTICE.

I have this day copyrighted as "A TRADE-MARK" for my own protection, the line,  
"SPEAKING PANTOMIME,"  
and whether grammatical, consistent or unusual, it is my line and I shall protect it.  
C. R. GARDINER.

## NOTICE.

Some time ago I copyrighted the title,  
"HE, SHE, HIM AND HER,"  
since which time I have obtained several additional rights to the same words, reversed and changed ad infinitum.  
C. R. GARDINER.

## For California!

I want responsible Manager and Stars to pool with me in taking Theatre in San Francisco for the coming Summer.  
Offers made me I consider extremely favorable and and, with selected attractions, should make very profitable season.  
C. R. GARDINER, Noroton, Conn.

A quarter to 8 P. M.  
**Every Night in Rochester**  
THE SIGN  
**STANDING-ROOM ONLY**  
and hundreds turned away, by  
**Tony Pastor's Great Show.**  
Indisputably Unable to Accommodate the Crowds.

## CALL.

## Fanny Davenport Co.

The ladies and gentlemen engaged for the FANNY DAVENPORT COMPANY are requested to meet at the Fourteenth Street Theatre on MONDAY, OCTOBER 3, at 11 A. M.

EDWIN H. PRICE, Manager.

FOR RENT.  
The Grand Opera House.  
NEW ORLEANS, LA.

This magnificent establishment, situated on Canal street, the principal and most fashionable street of the city, is for rent for a term of years from May 1, 1888. The Grand Opera House is the principal theatre of New Orleans. It is complete in every respect, and will be supplied with the newest and most comfortable patent chairs in orchestra and orchestra circle. Other improvements are also contemplated at expense of the owners. Sealed proposals based on stipulations on file will be received until Nov. 1, 1887. Security for rent satisfactory to lessors to be given.  
For terms and conditions apply to  
H. W. FAIRCHILD,  
Secretary La Variete Association, New Orleans.

## Notice to Managers.

All Managers of Theatres are hereby notified that  
**ANNIE PIXLEY**  
is the exclusive owner of  
**M'LISS,**  
and that in the event of allowing any production of M'LISS in their theatres, they will be prosecuted to the full extent of the law.  
ROBERT FULFORD.

1887 SEASON 1888  
The Stealing Actor,  
**BENJ. MAGINLEY,**  
Presenting W. J. Florence's great Irish drama,  
**INSHAVOGUE.**  
Under the management of  
CHAS. H. HICKS,  
Address care Calhoun Printing Co., Hartford, Conn.

SUMMER SEASON  
of  
**MR. RICHARD MANSFIELD**  
at the  
**MADISON SQUARE THEATRE.**  
Repertoire for next season—Dr. Jekyll and Mr. Hyde, A Parisian Romance, Prince Karl and two new plays. Time all filled. Under the management of  
E. D. PRICE.

**LELAND OPERA HOUSE.**  
ALBANY, N. Y.  
ROSA M. LELAND, Lessee and Manager  
The only first-class theatre in the city, and best equipped house in the State. For open time address as above, or  
MRS. R. M. LELAND,  
842 Broadway, New York.  
ROOM 7.

I have opened an office at the above address for the purpose of forming tours for stars and combinations, collecting royalties and arranging with managers for the production of new plays, and am also the authorized agent for the following works: Janet Pride, Lad Astray, How She Loves Him, Forbidden Fruit, Formosa, Flying Scud, Elsie, After Dark, Hunted Down, Foul Play, Lost at Sea, Vice Versa, Jezebel, Sullamor, Robert Emmet (new), Jennie Deans, Jessie Brown, Colleen Bawn, The Shaughraun, Arrah-na-Pogue and Fin Mac-Cool.  
MRS. R. M. LELAND.

## C. R. GARDINER, Proprietor.

ZOZO, THE MAGIC QUEEN.  
ONLY A FARMER'S DAUGHTER.  
ONLY A WOMAN'S HEART.  
FATE, by Bartley Campbell.  
MORIARTY THE CORPORAL.  
HE, SHE, HIM AND HER.  
THE REGENT'S DIAMOND.  
ROSELLE, "not a Farmer's Daughter."  
Address, Minnetrista Mansion, Noroton, Conn.  
Prosecution will follow unauthorized productions of any the above plays.

Sixth Season  
**J. C. STEWART'S**  
**TWO JOHNS**  
COMEDY COMPANY.  
Better than ever. Best money attraction now travelling.  
Time all Filled.  
Address A. Q. SCAMMON, Manager.

**BELLE GILBERT-J. H. HUNTLEY**  
Combination.  
J. M. GILBERT - - - - - Manager  
NOTE—This Company is accompanied by a Champion Drill Band and Grand Orchestra, Prof. John Dean, Director.  
All communications address  
J. M. GILBERT, Oceanus, Monmouth Co., N. J.

## HYPERION.

Glorious triumph of New Haven's pride,  
Bunnell's energy and management  
Brings victory to the Hyperion Theatre.  
Unrivalled as an amusement temple,  
Now recognized as the leading house:  
New throughout, a perfect palace.  
Endorsed by every paper.  
Loaded with encomiums by leading citizens.  
Largest and most complete stage in the city.

READ FOLLOWING EVIDENCE:  
G. B. Bunnell, Manager Hyperion Theatre, New Haven, Conn.:  
We are more than satisfied. Glad of your success. Get out date book and give us return time.  
WM. FOOTE, Manager,  
Sweetnam, Rice and Fagan's Minstrels.

Hyperion seats 2000. Can hold 3000.  
ONLY FIRST-CLASS ATTRACTIONS! Waits for  
AT FIRST-CLASS PRICES. Time.

## To All Whom It May Concern.

Please take notice that in consequence of serious illness, entirely incapacitating

MISS  
**HELEN DAUVRAY**  
from performing her professional duties or transacting any business, she is obliged to cancel all dates made for herself and company during the season of 1887-88.  
WILLIAM R. HAYDEN, Manager.

**WILLIAMS HALL.**  
FAYETTEVILLE, N. C.  
Seating capacity 600. Population 7,000. Will rent or share. Railroad connections complete. Fayetteville Independent Light Infantry Co., Lessees.

**THEATRICAL SCENERY**  
**Sosman & Landis**  
SCENIC STUDIO.  
236 and 238 S. Clinton St.,  
CHICAGO, ILL.

We have now under contract many of the best theatres being built this season. Our work is well and favorably known from Maine to Alaska, and always gives satisfaction, and our prices are invariably reasonable. There are at present over One Thousand Theatres, Opera Houses and Halls using scenery made by us.

Handsome Drop-curtains and Stock Sets  
Scenery for New Opera Houses  
Our Specialty.  
CORRESPONDENCE SOLICITED.

## FOR SALE CHEAP.

One first-class Set of Scenery, complete, including a Drop-curtain, as good as new.  
Will sell only on account of extensive improvements on house and size of stage.  
For price and particulars address  
J. S. CAMPBELL, Manager,  
Butler, Pa.

## GREASE PAINTS.

English Style.  
We will send to any address in the United States, postage paid, on receipt of price, Grease Paints, full stick, Flesh at 25c. per stick; Lining colors, 50c. per stick; Rouge No. 18, eight times the usual amount, for 50c. Face Powder, any color, \$1 per pound.  
Address

**YOUTHFUL TINT MFG. CO.**  
Rochester, N. Y.

**HUNTLEY HOUSE.**  
Harbor Island, Mamaroneck-on-the-Sound.  
Twenty Miles from the City by New Haven Railroad, and one-half mile from Depot.  
A COSEY LITTLE SUMMER RESORT.  
Entirely free from Malaria. Boating, Bathing and Fishing. Commutation rates reasonable. For further particulars address  
J. T. HUNTLEY.

Reciters, Amateurs, Actors,  
Should Study  
**VANDENHOFF'S**  
**ART OF ELOCUTION**  
The most complete and valuable book of elocution ever published. Published and sold by GEORGE LOCKWOOD, 812 Broadway

## Heuck's Opera House.

CINCINNATI'S  
REPRESENTATIVE AND POPULAR THEATRE.  
Triumphal Opening and Entree of the New Scale of Prices.  
THE INAUGURAL ATTRACTION:  
Chas. L. Andrews' Minuet Carnival Co. in "Michael Strogoff."  
FIGURES NEVER LIE, AND OUR BOOKS ARE OPEN TO ALL.

Opening day, Sunday, Sept. 11	\$772 05
Opening night, Sunday, Sept. 11	1,110 20
Very warm, Monday, Sept. 12	567 45
Very warm, Tuesday, Sept. 13	667 85
Very warm, Wednesday matinee, Sept. 14	325 25
Very warm, Wednesday, Sept. 14	644 60
Cooler, Thursday, Sept. 15	748 65
Pleasant, Friday, Sept. 16	759 10
Rainy and car-strike, Saturday matinee, Sept. 17	318 35
Rainy and car-strike, Saturday night, Sept. 17	730 40
Grand Total	\$6,643 90

OPPOSITION—The great open-air display, Rome Under Nero, last week; the usual ball game and meritorious attractions. Extraordinary success of Andrews' New Minuet March and the Grand March of the Fire Laddies. Also the new dissolving Transformation scene.

## WANTED IMMEDIATELY.

Contralto Second Parts, also Second Comedian, for the  
**Criterion Opera Co.**  
Wire salary required to Fort Wayne this week, or Grand Opera House, Columbus, Ohio, week of Sept. 26.  
ABORN AND WALTERS, Managers.

## NOTICE!

An entirely new Three-act Musical Comedy to be produced with the best Musical Comedy talent in the market.

## See Next Week's "Mirror."

SPENSER'S  
**Little Tycoon Opera Company.**  
The Only Company Playing THE LITTLE TYCOON after Jan. 1, 1888.

Ideal in every respect. New scenery. New and elegant costumes. Booking season 1888. Under the sole management of  
**WILLARD SPENSER, Author and Owner.**  
Address Station A, Philadelphia, Pa.

**Kelly's Front Street Theatre.**  
BALTIMORE, MD.

STRICTLY A FIRST-CLASS FAMILY THEATRE.  
Open Time for First-class Dramatic and Sensational Combinations, Oct. 3, Jan. 9, 16, 23 and 30, Feb. 6 and 27, March 5, 12, 19, 26 and later.  
Now En Route—Dan A. Kelly's SHADOW DETECTIVE and AFTER SEVEN YEARS companies.  
Address DAN A. KELLY, as above.

**MR. H. C. MINER'S AMUSEMENT ENTERPRISES.**  
General Offices, People's Theatre, New York.  
MR. H. C. MINER - - - - - Sole Proprietor and Manager.  
Miner's People's Theatre, Sole Proprietor and Manager.  
Miner's Brooklyn Theatre, Miner's Newark Theatre, Miner's Dramatic Directory.  
Address all communications to H. C. MINER, Telephone Spring, 67; Cable, Zitka, N. Y.

**E. M. GARDINER, Manager.**  
Zozo, the Magic Queen,  
George C. Boniface in Streets of New York.  
ALSO SOLE MANAGER  
Frank Mayo in The Royal Guard and Nordeck.  
Address Amusement Agency, 1162 Broadway.

**The New Grand Opera House**  
BOSTON, MASS.  
PROCTOR AND MANSFIELD, Proprietors and Managers.  
NOW UNDER CONSTRUCTION.  
All applications for time to be made to  
F. F. PROCTOR, Albany, N. Y.